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# *The* AUTHOR & JOURNALIST

JANUARY, 1948

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## MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

"TO handle his job properly, an editor should, of course, know everything. Because there is a lot I don't know, I am especially eager to have material written by people with first-hand knowledge of the locale and subject they discuss—in other words, one has to piece out his own ignorance with the other fellow's knowledge; and since this global war and since the enormous increase in scientific knowledge, this requirement becomes more and more neces-

sary." Donald Kennicott, editor, *Blue Book*, speaking out of 37 years' experience running a one-man show, purchasing and handling stories, articles and illustrations single-handed.

It was in 1910 when Karl Harriman, editing *Red Book*, *Blue Book*, and *Green Book*, asked Donald Kennicott, son of a retired Army officer, graduate of the University of Chicago, and homesteader in what is now Artesia, New Mexico, to help him out. Kennicott, who was back in Chicago after he and his brother had sold their southwestern ranch, had written some thirty stories, a few of which Mr. Harriman had bought.

Two years later, Ray Long took over, and under him Donald Kennicott received the good training in technique still used in the production of *Blue Book*. When the McCall Corporation purchased *Redbook* and *Blue Book* (*Green Book* was discontinued in the early 1920's) and moved them to New York. Editor Kennicott was retained.

"Generally speaking," wrote Mr. Kennicott, "we want stories and articles of interest to men and told from a masculine viewpoint. However, that statement includes no implication of 'men only', and for that reason time and temper would be saved if the occasional off-color stories were sent elsewhere."

Mr. Kennicott believes that writers are unduly preoccupied with the question of length. The Lord's Prayer, he reminds, contains only 66 words: "War and Peace" and some modern novels are probably a million or so in length. Though anything between might be classed as literature and so be potential material for *Blue Book*, at the present time nothing is being bought that cannot be cut to 50,000 words.

Mr. Kennicott concluded his letter with an old saying that he thinks any author would do well to paste in his hat. It is: "Anyone who writes, goes to confession."

Think that over.

I am not very interesting copy," wrote Caroline Clark, author of "A Villain Named Hiram," when we asked her for a few interesting personal notes. "We—my husband, 17-year-old daughter, and I—lead a busy, small-town existence (the town is Springdale, Arkansas,) which is wonderful to us but wouldn't sound very exciting on paper." There is

something 'exciting', though, to find that Mrs. Clark, from her small town, sold her first story to *Collier's*, and since—that was in 1940—has sold again to *Collier's*, several stories to *Liberty*, *This Week*, and to a long string of other magazines. Her stories have been published in Denmark, Australia and England, besides Canada and the United States. Now she is conducting a department for teen-age girls in *Household*.

Margaret E. remarks that it wouldn't be surprising if this January issue came out sprinkled with stars and Santa Clauses. (I was pasting up the dummy on the table where she was wrapping Christmas gifts.)

Omer Barker, of Washington, D. C., believes that "the basis of worthwhile study is analysis of published material." In "Character Creation" he presents gleanings from numerous published stories showing the various ways selling writers use to create character.

"I have been selling newspaper features for 12 years," writes Louise Berthold ("Score a Knockout with Features"), naming the *Houston Chronicle*, and *Philadelphia Inquirer* as the two largest newspapers which have bought from her consistently. She has sold also to *Household*, *The Woman*, *American Homes*, The McClure Syndicate, and others. Miss Berthold's home is in Houston.

Clement Wood writes on a subject that has puzzled many non-arrived poets—"Getting a Volume of Poems Published." Note, also, that he writes the introduction to our Annual Verse Market List. He and his wife, Gloria, are wintering in Corpus Christi, Texas. . . . You'll like the story of Elma Dean's "heart poem."

Andrew Tully in his recent book "Era of Elegance" describes the Literary Dinners which Andrew Carnegie, one of the great rich of that era, gave during the period after his retirement when he set himself to give away \$350,000,000. One quotation inscribed in the frieze of his library was "The Chief Glory of a Nation Is its Authors." And it was beneath these lines the millionaire philanthropist paid the tribute of good food and good talk to such literary lights of the time as Mark Twain, Thomas Bailey Aldrich, John Burroughs, and many, many others.

At long last our legal writer, Roger Sherman Hoar, found the time to do for us several short articles based on questions asked by readers. We hope to carry one of the articles every month for awhile. The article, "Quoting from Poems," seems especially appropriate for this issue.

I believe I have never before worked so hard in my life as I have worked this past month. John, for sixteen years, had been secretary of the Mountain States Hardware and Implement Association, covering the three states of Colorado, Wyoming, and New Mexico . . . a position that grew out of his interviews for trade journals with leading hardware dealers of the area.

(Continued on Page 24)

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## HAPPY NEW YEAR? Well, it all depends...

If you're selling as much material as you'd like to sell, and reaching the markets you've always wanted to reach, there's every possibility that 1948 *will* be happy. You're doing fine, and you'll probably keep it up.

But if 1947 was an empty year for you as far as sales are concerned, and there's no logical reason to suppose that the one which has just started is going to be any different, that pleasant wish friends shouted at you one midnight recently isn't quite so likely. And if that's the case, it's good sense to start the new year right by admitting one of two things:

- . . . Either there's something wrong with your stuff.
- . . . Or there's something wrong with the way you're marketing it.

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# THE AUTHOR & JOURNALIST

January, 1948

## CHARACTER CREATION

... By OMER HENRY

"THIS story," the editor wrote, "is good. I could use it if you could make the story people come alive."

What a general wail! Even in published stories, the characters are often wooden, names only, and wholly lacking in reality.

But story people can be made to come alive, to live and breathe, to love and hate, to praise and damn if the author will work intelligently.

Here is how others have done the trick. By following these examples you, too, may do the same. That is not indicating that in the following paragraphs you will discover legerdemain that will enable you to sell at once to *The Saturday Evening Post*, but it is declaring that what has worked for others will work for you. Further, it is showing you specifically a few of the tricks.

### Description

Nathan Brittles was a gray man that no sun could redden for long. His eyes were agate-gray and his hair was dust-gray, and there was a grayness within him that was his own manner of living which he discussed with no man and no man questioned. Narrow-hipped and straight-backed. Hard and slender of leg. Taut, so that when he moved it was almost as if he would twang. And he did—when he spoke. Not unpleasantly, with a whine, but sharply, like the breech spang of a Spencer.—"Command" by James Warner Bellah in *The Saturday Evening Post*, June 8, 1946.

When the men of Little Sorrowful run short of dogs, they journey from the swamp to the high piney woods and get the Barefoot Huntsman to fit them out anew. The Huntsman measures their skill against the prowess of a dog and fits them the way a shoe clerk fits a pair of shoes, only better. . . The Barefoot Huntsman appeared to share this doubt, for he blinked his one good eye and uttered a grunt of disgust. He was lean and browned and seemed not so much weathered with the years as to have been smoked like an old flitch of bacon. He was two inches taller than the Lord intended, and this was pure callus on the soles of his feet.—Glenn Allan in *The Saturday Evening Post*, February 1, 1947.

By description is one way to create a character—to make the reader understand him. Perhaps you will want to try your hand now. Get in mind someone

to write about—a small-time thief, a sneak. And then simply tell it like this:

John Calhoun was a thief—a sneak-thief from the whitish lashes of his watery eyes to the tips of his long, cold, cadaverous-looking fingers forever straying with expert casualness to small objects not his own. He was the cheapest, most shifty-eyed penny-snatcher in Pawnbroker's Alley.

### Dialogue

A character addresses a hotel detective:

"Sit tight for me, will you," I said. "Maybe I'm nuts. I want a look at his stuff. I won't bother a thing."

Fogarty frowned. He said, "You just want a look?"

"That's all," I said. "If I don't find what I'm looking for, we'll forget it. If I do, you'll get a good break."

"All right," Fogarty said. "This could mean my job—but for you, okay."

"If you get the ax," I said, "you've got a better job with Tim. That's a promise."

"Give me five minutes," Fogarty said. "I'll call you."—"My Eyes Are Open" by Frank O'Rourke in *Collier's* for March 29, 1947.

The foregoing does more than characterize—it carries the story forward—but it shows character through the dialogue and so it is an especially good model.

"They're (women) a self-seekin' sex," said the deacon. "Allus a-squanderin' an' a-spendin' and a-preenin' themselves in fancy clothes."—"Scattergood and the City Slicker" by Clarence Budington Kelland in the April 1947 *American*.

"She's clever—she thinks," scorned Nellie. "You can see it all over her—in her calculating blue eyes, in the restrained I-have-it-in-the-bag smile on her just-so lips, in the things she doesn't say but which you know she's dying to say. I hate her."

Or it may be that you wish to show that a character is thus and so by letting him say something which will cause the reader to form the desired conclusion. This is frequently done by letting one character say something ironically to another and letting the character-revealing statement follow, thus:

"You are probably the world's greatest authority on women," Betty lashed out, eyes blazing.



"Probably I am," Bill replied evenly.

It is a fact that any dialogue helps to characterize one. The trick in using speech in writing fiction is to make it so sharply individualistic that the reader readily sees the actor in a clearer, more vivid manner than would otherwise be the case and so gains added enjoyment.

#### *Stream of Consciousness Method*

I caught myself suddenly. *You're dreaming, Sally Ames. I thought, terrified—dreaming with your eyes open. You're imagining things. Vic Ames was lost half a world away. It's the brooding, the memories, the trying to forget that's catching up with you. Shades of paranoia, you are even seeing his face on other men!*—"Husband Out of the Past," *True Confessions*, November 1946.

This is a device by which the author attempts to take the reader into the most intimate thoughts of a character and in so doing to associate the two more closely. Such a device, if well conceived and executed, is quite effective.

#### *Action*

Father Macdowell has been called to the bedside of a young wife, Jane, who was married outside the church and whose husband, John, will have nothing to do with church or priest. The wife, feeling that she is near death's door, wants to see the priest, but the husband has sworn that the priest shall not see her.

"My wife doesn't want to see a priest," John declared when the priest arrived at the apartment.

"What's that you're saying, young man?"

"No one wants you here."

"Speak up. Don't be afraid. I'm a bit hard of hearing," Father Macdowell smiled rosy.

John was dreadfully uneasy to see he had been brushed aside and he followed the priest into the apartment and said loudly, "I don't want you here."

Father Macdowell said, "Eh, eh?" Then he smiled sadly. "Don't be angry with me, son," he said. "I'm too old to try and be fierce and threatening." Looking around he said, "Where's your wife?"

"There's no sense in your wasting your time talking to my wife, do you hear?" he said angrily.

"For the love of God, let me sit down a moment with her any way. I'm tired," the priest said.

"What do you want to say to her? Say it to me, why don't you?"—"Sick Call" by Morley Callaghan, *Atlantic Monthly* in 1932.

So much for depicting characters. Now, where does the author get them?

From real life and from his imagination. These are the only two sources although, in order to form a third type, the two sources may be and often are combined.

O. Henry's early efforts, at least, were based on living models. In his "Little Pictures of O. Henry" Arthur W. Page wrote, "When this (an early play by O. Henry) was read and shown around the store (Clarke Porter's drug store in Greensboro, N. C.), the picture was so true to life and caught the peculiarities of the *dramatis personae* so aptly that it was some time before the young playwright was on speaking terms with some of his old friends."

Glenn Allan, creator of Mr. Chinuss of the *Saturday Evening Post*, writes, "Mr. Chinuss has a definite prototype in life. A man of the same fierce pride and outrageous optimism; a frustrated little shriveling of grandiose dreams and a laziness that is truly monumental. His resemblance to Mr. C is so pronounced that I was really uneasy to catch him

cooling his feet in his flowing well while his daughter read aloud one of my stories."

It may be well to select the character's outstanding traits as a starting point as Glenn Allan has done in the foregoing quotation. Note his references to "fierce pride . . . outrageous optimism . . . grandiose dreams . . . laziness that is truly monumental." These are mental tags and material aids in depicting a character.

One may be an atheist or devoutly religious, a cynic or a sentimentalist, a coward or a hero, a thief or an individual of sterling integrity but he will reveal his true character through his words, thoughts, actions, and the author understanding these will select the traits and present them as a means of characterization.

The author who enters the story people's minds is truly a creative artist. Such a writer shows not only a heroic deed but also the motivation demanding the action. And, in so doing, his characters breathe the breath of life and the story becomes significant—not necessarily because of the profoundness of its theme for that is not a prerequisite to significance in fiction—but on account of the bringing to life what would otherwise remain a mere name.

The author who creates for his character a philosophy, makes the character portray that belief in the yarn, is doing so by entering the fictional person's mind, understanding him, and depicting that knowledge. This is regularly done by the better artists.

Then, too, there are the physical aspects to be presented which help to individualize the character in your story. Scattergood Baines takes off his shoes and wiggles his toes when in deep thought; Senator Claghorn talks incessantly permitting no one else an opportunity to speak; and Nathan Brittles has his grayness—not only outwardly but also within. These are physical tags and they, too, aid the writer in getting the reader to know the story people.

And now for a few tips that may serve as guides in the delineation of fictional characters, real or imaginary. Know why your character drinks soda and Scotch or why he doesn't drink at all; why he wears conservative suits and ties or his reason for preferring flamboyant costumes. Know how long



"I hear that you write Westerns."

he's been on the up and up and what he's concealing from his wife. Know about his understanding of himself—what he actually thinks of himself. Know him through and through. All of these various items, by and large, will harmonize, you will find. To depict them so will make your character real.

If the foregoing seems unnecessary to you, let me remind you that the author of a certain monthly pulp novel often writes a full page—in his notes—about his hero's eyes alone! That's his way of knowing his character.

A second tip in the order of importance is—select interesting people to write about. The skillful author who knows his story people intimately can find no dull folk but until such a time as the writer gains considerable confidence, it is advisable for him to draw colorful people from real life, disguising them sufficiently to avoid detection and possible libel suits.

Too, it helps to put a character in the right situation. Suppose a yarn concerns a person who thinks it sinful to smoke a cigarette, that to take a cocktail is to consort with the Devil, and that to flirt with another's spouse is a sure path to endless damnation.

Put that character with normal individuals—folk who have their card games and gamble a little; who

have a "tonic" with their evening meals; who aren't above a mild—or one not so mild, perhaps—flirtation with another attached or unattached. With that the author has a situation which will high light his characters—all of them—and, with very little effort, provide pages of readable copy.

The astute author will keep his characters in role. Suppose that Bellah had permitted Nathan Brittles to speak these lines: "Please go and turn with as much haste as you can, making sure that in doing so you have covered your trail well—have—well, have protected the company in every way possible."

The editor would have said, "Damn!" and reached for a rejection slip, for he would have known that the Nathan Brittles he had met would never make such a wandering, unsure, inane statement.

But, suppose Brittles remarks: "Get going, Thompson. And report to me at six, sharp." That keeps Brittles in character, and the editor sits back and sighs peacefully, watching the panorama of satisfied readers marching up to the newsstand and buying his magazine by the armful. That is a lovely sight to the editor, and so, God bless him, he sends the author a nice, cashable check!

That, fellows and gals, is the way to create characters in modern fiction.

## GOOD POEMS ARE HEART POEMS

By ELMA DEAN

GOOD poems come out of something that stirs you down deep, a lot of cool ultra moderns to the contrary. Every one of mine that has got anywhere—that people like and keep copies of—came out of honest emotion.

Of course, anyone who knows the mechanics of verse can sit down in a free moment and toss off a passable thing. It might even get into print, bring the author a check, but I'm talking about the poems that get reprinted times without number, that appear in anthology after anthology—that bring letters of praise to the author.

Take my own "Letter to Saint Peter" (if you don't mind my utter lack of modesty) for instance. I wrote that when I could hardly see the scratch pad for tears. It is an honest poem, something I had to say. I have no really orthodox belief, but I knew I wanted something good for those boys, if there were a hereafter. Some of them had played in my own backyard and eaten my cookies. Through the awful news on the radio I could hear their high treble voices as they ran over our hills or climbed the tall pine trees. "God knows how young they were to have to die . . ." They hadn't lived. I wanted them to have something good in the after life if such a thing could be. Even in the face of my own half-belief I had to say "Let them love, Peter—they have had no time—" They died early in the war, knowing things were going all wrong for us, so I wanted to take the worry out of their Heaven and I said; "Say not to fear. It's going to be all right with us down here."

I am sure a lot of hard-headed moderns have called it a sappy poem. But I don't much care. For some reason it was just the thing to say at the time and a lot of hopeless, bereaved people have found hope and a little comfort in it, as I have stacks of heart-breaking letters to prove.

The poem is still getting reprints and it started out in November, 1942. *American Mercury* says it prom-

ises to be the most reprinted thing they have ever run. It reached *Reader's Digest* in '44 and only last fall was on the air in Radio Reader's Digest, read by Robert Mitchum. It has turned up in more places than I have space here to recount. It has been wildly misprinted and my nationality changed from American to British, *Coronet*, May, 1946. It has brought me \$375 directly, not a bad sum for a poem as any hard-working poet knows. Indirectly it has brought me even more, I believe. I have been literally pushed into teaching a class in verse writing—a huge class—at adult evening school in this city. It has made me lots of wonderful friends all over the world. All this, I am sure, because the poem was written with heart as well as mind.

I do not discount the value of knowing one's technique, not ever—in fact the better you know it the better equipped you are to turn out a really great heart poem. With much practice the mechanics become automatic and the heart can express itself freely and sincerely.

□ □ □

*Pen and Brush Newsletter*, a monthly in letter form, published by Manford Forrest, P. O. Box 189, Jackson Heights, New York, a trade journal for cartoonists and illustrators, is conducting a search for outstanding gag-writing talent. "This is not a contest, and no prizes are offered," writes Mr. Forrest. "Names and addresses of gag writers submitting better-than-average gags will be publicized for information of professional cartoonists, who are always on the lookout for good gags." Gags should be submitted to the undersigned, with self-addressed stamped envelope for return.

*National Photo Dealer*, 43 Park Ave., New York 16, is in the market for cartoons of humorous incidents which may occur in camera shops. "We pay \$5 for each accepted cartoon," states Augustus Wolfman, editor.

# SCORE A KNOCKOUT WITH FEATURES

... By LOUISE BERTHOLD

BACK in those days when, as a bride, I struggled with the intricacies of cooking, it used to befuddle me to open a cook book and come across such phrases as "Add enough milk to make creamy batter." Now my idea of *enough* evidently didn't coincide with that of the cook book's author, for my cakes were as flat as the Sahara and my waffles had the consistency of a Grade 3 tire.

Twelve years ago, when I was learning the abc's of free lance newspaper feature writing, often, in textbooks on the subject, I encountered the same type of obscure phrases, and experienced that same feeling of bewilderment and frustration. Then and there I resolved that if I ever reached the point where I was selling regularly, I'd try to help other amateurs who were sparring in the literary ring with professionals by offering them a simply worded, "blow by blow" account of what I found to be the easiest way to write features.

Let us start with "Round 1" and assume that you have never before written a feature article. You have heard of an interesting person in your locality who has an odd hobby, or perhaps a large collection, or who has traveled in strange places, but you don't know exactly how to proceed.

If the person about whom you wish to write is prominent, query the editor before arranging for an interview. Even though this may be your first literary "bout" if your material is outstanding the editor will be willing to have a re-write man on the paper "doctor" your story to make it acceptable. Should your material be unsuitable then both you and the prominent person will be spared embarrassment.

When calling for an appointment, tell your prospective subject frankly that you are a free-lance writer—that you are reasonably sure you will sell your story but there is a possibility, due to an oversupply of material on hand or to the fact that a similar feature may have been recently accepted your article may be turned down. But never, under any circumstances let your New England conscience goad you into admitting that this is your first attempt at writing a feature. This would probably make him lose faith in your ability and he might even refuse to give you the story.

Don't rush your subject. Give him several days to mull things over, for many people cannot think on the spur of the moment during an interview and by allowing a little time he will be able to furnish more colorful information which will enhance both the interest and the salability of your story.

If your material is the type which requires research, it would be a good idea to visit the library before the interview to learn all that you can about the subject on which you are to write. Not only will your questions be more intelligent, but the knowledge and versatility you display will further strengthen confidence in you.

Now! You've made your appointment and are ready to begin. The next step is to purchase a nice new notebook, sharpen your pencil, and map out a series of questions to ask during the interview. Number these questions and leave enough space between each to write the answer. In this way your subject need not suspect you have prepared the ques-

tions in advance. If he thinks you are "quick on the trigger" at thinking, he will have more confidence in you as a writer. If he rambles at length on the reply to any one question and you do not have room for the full answer, quietly turn back the pages of your notebook and write down the overflow, numbering same with the number of the corresponding question. Prepare your questions in as chronological order as possible, for this will facilitate the writing of your story.

Let us take a specific subject to interview. Say you have heard of an old gentleman who has a large collection of objects he has carved with a penknife from horns. Your questions could read something like this:

1. Name
2. Address
3. Age (only if an old person or a child)
4. What first gave you the idea of carving horns? Did you live on a ranch?
5. How long have you been carving?
6. Have you any idea how many pieces you have carved?
7. What was your first? Your favorite and why?
8. Have you sold any of your pieces? What was the highest price offered?
9. Have any of your hunting horns or fog horns an interesting history?
10. From what type horns are most of your pieces carved?
11. Will you tell how the actual carving is done?
12. How do you polish the objects?
13. Do you give them some sort of protective coating to keep them from cracking?
14. About how many different types of objects do you carve from horns?
15. Have you ever exhibited your collection? Where?
16. Have you any other hobbies?
17. Would you tell me something of your personal background?
18. What is your recipe for growing old gracefully?

## DIRGE FOR A FIRST TOME

By DICK HAYMAN

This then is I: name  
Upon the title page and fame  
Tucked in the paragraphs  
Of critics' praises, laughs  
And clever twisting of this  
Central theme. Deadly kiss  
Of faintest praise pressed whole  
Upon my printed cheek. What role  
Is worth this agony which lies before  
Me for eternity? A bottom drawer  
Would have been wiser placing  
For this manuscript now doomed to facing  
Erudite discussion—perhaps scorn!  
Just whyfore, inky brain-child, were you born?



19. Last but by no means least: Have you pictures of your collection?

Clear, slick kodak prints will suffice, unless the collector or collection is interesting enough to warrant a photographer from the paper. Sometimes a hobbyist is so proud of his collection, that he is willing to stand the expense of having pictures made. In this case, query the editor. Anyway, if it is at all possible, get pictures somehow, for I cannot stress their importance too strongly. I have sold features without them, but your chance to sell is doubled when you submit them with your story. Unless taken by a staff photographer, the pictures are paid for at regular space rates.

During an interview let your subject do nine-tenths of the talking, occasionally prodding him with a question. Before leaving, tell him you will either bring the story back for his okay or read it to him over the phone. This may seem unnecessary, but by so doing you will never have an unpleasant "boomerang" from a story, and gradually you will build up the editor's confidence in your reliability.

Now we are ready to whip your story into shape. After transcribing your notes completely on the typewriter, glance through them for some striking fact that will hit your reader right between the eyes; for some bit of mystery which will tempt him to seek a solution; or for some human interest angle which will arouse his sympathy or admiration for your subject. Most people in these hectic times are too busy to read their newspapers thoroughly. They scan the headlines and if they see anything that interests them they read the lead. If it is stodgy or dull they quickly turn to another story. So in writing a feature remember to put your best foot forward or you may not have a chance to use the other foot.

After deciding on and marking your lead (which will take quite a bit of smoothing and polishing), mark a, b, and c beside the remainder of your notes which seem to pertain to each other. This will also facilitate the writing of your story.

Do not title your story. The headings will be selected at the newspaper.

Besides your striking statement, bring into your lead if possible the name and address of your subject. It is not necessary to expand on your lead at once. Later you may go back and relate the events which led up to it.

In writing your story, let your subject tell a good part of it, striving to get the exact language of the person quoted. This not only gives life and color to your feature but tends to break up the narrative, making the story appealing to the eye. Always quote your subject on figures or on anything which might be hard to check.

Try to arrange your paragraphs so that your story may be terminated at any one of two or three places without destroying the continuity. This serves a double purpose. First the paper shortage, though not so acute, is still not entirely relieved and there may not be room for your entire story. Second: Some important national or local story may break just before the paper is ready to go to press and the editorial matter and ads may have to be juggled about, making it necessary to cut your story.

Until you have established yourself as a feature writer, keep your material short, never over four or five double-spaced, typed pages.

Avoid commercialism. Since advertising is the financial backbone of a newspaper the editorial department frowns on anything which smacks of free publicity. So, unless your subject's business is unusual enough to warrant a story in itself, it would be safer not to mention it.

Watch the calendar and make your feature timely, if possible, for this will enhance its salability.

When you are ready to type your story, start it one-third of the way down the page. This is to allow space for "slugging," or in other words for the editor's instructions to the Composing Room as to number of columns, size of type, etc.

In preparing pictures to submit with your story, I have found the simplest method is to number them lightly on the backs. Then, all on one page, number the captions (an explanatory sentence or two) with the number of the corresponding picture, leaving from four to six spaces between each caption. Attach this page to your pictures with a clip.

Now in conclusion I want to say that the writing of free lance newspaper features is the easiest way for the beginner to break into print. Perhaps I make this statement because it was by this route that I made my own entree into the writing field. But I have several good reasons to back it up:

First: Newspaper editors are far less critical than magazine editors.

Second: Contrary to the general belief, if you have the proverbial "nose for news" good money can be made by selling free lance features, especially if you not only sell locally, but to the Sunday feature sections of big Eastern newspapers as well.

Third: Writing newspaper features is a splendid training school for the subsequent writing of magazine fiction and non-fiction, in that it fires the imagination, stimulates initiative, and develops in the writer a deeper understanding of his fellow men.

There's the gong! The best of luck to you, beginner!

□ □ □

The Christophers, a non-profit group seeking by constructive action to restore Christian values to all phases of public life, is offering Play Awards, with First Prize \$5000, Second \$3000, and Third \$2000, and Book Awards of \$15 000 for first place, \$10,000 for second, and \$5000 for third. These awards are open without entry fee to residents of the United States or its possessions, and to Canadian citizens, regardless of race or religious belief. Full details of both contests, which close November 15, 1948, can be obtained from The Christophers, 121 E. 39th St., New York 16. In both plans, the prizes are an outright gift and all rights whatsoever remain with the authors.

In answer to an A. & J. subscriber's report in our October issue, Robb Sagendorph, publisher of *Yankee*, Dublin, N. H., advises that "manuscripts are held sometime for the purpose of trying to fit them into later issues. Queries about these manuscripts are never answered unless the author desires us to return the manuscript, in which case it is immediately sent back."

*Bandtown Bugle*, H. & A. Selmer, Inc., Elkhart, Ind., is written entirely by Selmer personnel.



"What's this—the unabridged mystery?"

# ||| A VILLAIN NAMED HIRAM

... By CAROLINE CLARK



Caroline Clark

I ONCE heard a speaker at a writers' conference say that what he'd like to see was a story about a villain named Hiram. The idea was so startling that even the man who had dozed on the back seat during preceding discussions — a genius, no doubt, relaxing while his unconscious knocked off a plot — woke up and grinned. But so far as I know no one has accepted the speaker's challenge. Why?

Because a man named Hiram is a chin-whiskered, straw-chewing character so full of home-spun philosophy that you couldn't get an evil intention in ed-ewise. If you set him up in business—story business—and told him to poison a well or steal another man's wife he'd scratch his head, look abashed, and say "Well now, M'am, I'd be mighty pleased t'oblige, but I reckon you'll just have to get somebody else to do your dirty work" — and there you'd be. Your mental Hiram — a composite of many story characters, all rugged individuals with hearts of gold — has taken such firm root that you can't change him and you can't borrow his name for someone else. If you tried, he wouldn't be convincing. But supposing, as the speaker suggested, that you *did* try, and you succeeded in making him real. Wouldn't that fool a bunch of readers though! It would be a story with such a terrific punch that the first editor who saw it would probably send you a nice fat check and give his staff the rest of the day off.

Maybe I'll have a fling at it someday, but most likely I'll go on tagging my characters with names that seem to fit the roles assigned them. That way, instead of having to be pushed and rulled through the action of the story, and told repeatedly *what* to say and *how* to say it, they're usually most amenable. Sometimes they even take the story into their own hands and run away with it and before you know it you're addressing an envelope to an editor and trotting off to the post office, feeling as smug as if you'd written the thing yourself.

Of course it doesn't happen like that very often, but I honestly believe that if the names you give your characters seem exactly right to you, then your story people have been conceived as well-rounded individuals and you're ready to go to work. And the chances are that the story will progress with only the normal amount of difficulty.

All right. Fine. But how to go about finding the right names? There can't be any rules about it, because names that would appeal to me possibly wouldn't appeal to you at all. But I do have a few general ideas on the subject and, like all writers, I can't resist giving my all to help the competition.

Sometimes the right names just pop into your mind with the first glimmering of story-idea. You say to yourself *This girl is walking down the street and she has on a blue sweater and her name is Irene*. Naturally you have some notion of what she's walking into, and it seems to you that only an Irene would act the way this girl is going to act. I don't pretend to know why you think so. You just do, and that's

what matters. You're off to a fine start when your characters grab off names for themselves like that. If they don't, you have to help them. Dorothy . . . Elizabeth . . . Gretchen? If you start off with one of these and she doesn't behave the way you think she should, go back and try another. When you get the right name the story may start to swing along. Maybe you think I'm fooling, but it's worked for me, lots of times.

Surely and undoubtedly she meets a man, and if she's wearing a blue sweater—or even a red one—he's probably a Bill or a Tim or a Bob. Those are good standard names for nice young heroes. They're pretty apt to be acceptable to most of your readers and I don't see why in the world you should think they're overworked and go lugging in names like Jick or Travis. You'd have to work a lot harder to make a Jick or a Travis have the proper appeal to a girl in a blue sweater unless she's a very impressionable fourteen-year-old with an overgrown sense of drama—and then the chances are she'd go riding off on a bicycle with Bill in the end, and your Jick wouldn't be the hero after all.

Thinking back over my own published stories that center about young love (and of course the child mentioned above is too young for romance except in a certain type of story such as one featuring a mother-daughter relationship) my heroines have been Nancy, Pat, Susan, Marv, Julie, Barbara, Werdy, Ruth Ann, Lou Alice, Dinah, Holly, Margie, Lucy Ann, Jeane, etc. Short names and at least fairly common. Your reader won't have any trouble getting used to them or pronouncing them, as he would with a Cheryl or a Marcelline. If you use Pat or Lynn, names which might apply equally well to a girl or a boy, come right in with a "her" in the very first sentence (Pat swung her foot, Lynn brushed her hair) to avoid confusion.

My young heroes would all be Bill if I didn't stop and argue a few of them out of it. Usually, as I've said, when your character chooses his own name it's best to let him have it, but they can't *all* be Bill and if I can change some of them very quickly into a Tim or a Larry before the name gets "set" they fall in line without too much trouble.

Lucia is a name I particularly like. Constance is another. But I save them for very special characters who just won't be cajoled into accepting any others. Peggy is a bit too cute, Gloria and Rita too pretentious, and May too old-fashioned (though once I named a little girl Nell May and we both felt quite happy about it). Of course the light of your life may be Myrtle, Maude, Daisy, or Arabella, but you won't mind if I let you keep them all to yourself, will you? Karen, Ginny, Polly, and Ann are other names I've used—but never Joan. I've never known a real Joan I didn't like, but one may have frightened my mother before I was born because I could never feel *en rapport* with a fiction Joan.

Then there are aunts. I have written any number of stories with aunts in them, and none of my heroine names will do for them. I finally bungled along with an Aunt Celia, an Aunt Martha, and an Aunt Elinor, but they were all compromises. I'm still looking for "aunt" names that don't sound quaint, obvious or forced.

The Author & Journalist

Mothers are less choosy. They usually settle for Kathryn, Helen, or Myra. Fathers would all like to be Jim, but when told they must choose between John and Henry they "Oh, all right. Just give me either one—I wouldn't want to cause you any trouble." Maybe fathers are sort of used to being over-ruled.

Elderly ladies usually function agreeably as Miss Emily, Miss Abbie, or Miss Kate. Uncles and assorted male characters—all nice people—usually register no objection to being called Frank, Ed or George. The point is—a little originality concerning names goes a long way. Too much may flag the reader's attention and cause him to form his own opinion as to what kind of person you're writing about, and that may get him off the track. Of course I *did* have an Uncle Boomer in a story once—but he *was* an Uncle Boomer and it was an Uncle Boomer sort of story.

Ned, I presume, exists only in the first reader, or possibly the Alger books. And look out for names like Mickey, Archie, Felix, and Ferdinand, or their association with well-known animal characters will come instantly to the minds of your readers.

As for last names—they aren't, generally speaking, very important. Usually they're mentioned just a few times during the story, particularly if they belong to the main characters. Sometimes I don't give my people last names at all, though once I wrote a story about a Mr. Tucker and didn't give *him* a first name. I do think, however, that a character with two names is apt to have more depth than just a Sam or a Sue. Like first names, surnames usually should be ones that might belong to people living in your block or working in your office. Grant, Miller, Reed, Hill, Austin, Craig—they're all fine and I wouldn't worry too much about the matter. Avoid names that jump out and slow you down, like Hepplewaite or Beauchamp. And names that belong to people currently in the public eye—such as Truman, Churchill, and Sinatra, for instance—aren't very adaptable.

I also avoid names that end in "s", like Davis, Hughes, Collins, etc., for the simple reason that the possessive stutters on the printed page. I hate to discard Doris and Frances and James (he could be a butler or something) but if Frances's eye should happen to fall on Doris's hat in James's hand—see what a mess you've got? Towns whose names end in "s" are also regretfully culled—and what a pity, because Sweet Springs is a perfect name for the town where the hero grew up and had his first haircut, but Sweet Springs's barber would look much better as Spring City's barber—or am I splitting hairs?

Another thing. If your leading character is named Margie, naturally you won't call another girl in the same story Mary. Your reader would soon be so confused he'd be calling *you* names. And I don't think it's a good idea to link Babs and Bill together, or Letty and Marty. Babs and Tony, and Linda and Marty offer greater variety in sight and sound.

Of course I don't have to warn you not to change a character's name in mid-story—but I've done it myself in the case of someone not particularly important. Happily, I caught it before it went out in the mails, but I once saw a Mr. Williams changed into a Mr. Walton in one of our better magazines and I imagine everybody from author to office boy caught the Dickens if it.

And that is all I have to say about how to name your characters, and how not to.

Just a minute. I see the man in the front row has a question. He says I started out talking about villains and why didn't I ever tell what I called them. Well, sir, I don't have villains in my stories. I just have "other people" (boy who doesn't get girl and

folks-like-that-there) and that's where I use up all the names I don't like so well. If you're looking for a name for a villain, that speaker I was talking about would be awfully pleased if you could call a bad man Hiram and get away with it.

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## WHAT MOTOR REQUIRES FROM FREE LANCE CONTRIBUTORS

*MoToR*, 572 Madison Ave., New York 22, monthly business magazine for the automotive trade, has compiled a circular of its requirements from which the following is taken. *MoToR*, readers should understand, is not a motoring magazine. It is not sold to the motoring public.

*MoToR* is likely to be interested in unusual activities of passenger car or truck dealers and independent automobile repairshop operators. Material must be of interest to trade members in distant communities and not of purely local importance such as changes in firms' personnel or location.

*MoToR* may be interested in individual companies' methods of:

Finding customers.

Keeping them coming back as regular customers.

Selling them cars, trucks, accessories, repair work, etc.

Training salesmen or mechanics.

Unusual methods of paying employees such as incentive plans.

Unique business buildings, showrooms, service setups, etc.

Be sure of your facts and don't try to "slip over any fast ones."

If a member of the trade has an unusual hobby which is somehow connected with his business, or if he is engaged in some form of community leadership, this might make a readable story.

An unusual building feature, customer reception area, merchandising sign, etc., might be worth a photograph and a 50 to 100-word caption; a slightly more important business activity might make a 200 to 500-word article, and an important feature article might be worth as much as 1000 words.

Good photographs are always welcome. Sometimes they may be obtained without cost when material for an article is secured. At other times it may be advisable to wait for the editors to suggest that specific pictures be taken by a local commercial photographer at *MoToR's* expense.

All material submitted to *MoToR* is subject to acceptance or rejection according to the editors' judgment. If material for a major article seems to be available, it is advisable to query the editors, who may suggest the method of handling best adapted to *MoToR's* needs. *MoToR* acts promptly on manuscripts and photographs and pays on acceptance.

Rates paid to contributors may run from \$5 for an acceptable photograph and brief caption to \$50 for an article, according to its importance.

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*Varsity*, 52 Vanderbilt Ave., New York 17, edited by Jerry Tax, pays 5 cents a word minimum for articles and fiction to 3000 words, with male appeal, for the high school-collegiate (18-22) age group. Fillers, cartoons, and cartoon ideas are also bought.

*Successful Farming*, Des Moines, Iowa, is reported to be oversupplied with poetry at the present time, and will not be in the market for a good many months to come.

# GETTING A VOLUME OF POEMS PUBLISHED

. . . By CLEMENT WOOD

TO THE poet, getting a first volume of poems published is the equivalent of receiving a degree after completing a college course. It is the only public acknowledgment of work accomplished; and until it takes place, the poet remains a poetic undergraduate. Later volumes are like postgraduate degrees; the first volume is the vital one.

In preparing the manuscript, it is wise to follow the structure of that volume of contemporary poetry whose presentation you admire most. To secure the most effective manuscript, your poems will probably need to be arranged, rearranged, and reshuffled, with additions and omissions. During this process, it is helpful to keep them in a spring binder, which can take 8½x11 sheets of paper without folding or piercing. It is usually wisest to divide the volume into three to six sections, each section an integer in itself. Let the sections as units, and the poems within each section, be arranged in the order of climax: starting with a poem or section to arouse the reader's interest, with some point of contact with him—perhaps your second strongest poem or section; and ending with the most effective emotionally of all. One or more sections may be in light verse; or all may be. A typical division for your volume might be: love poems, nature poems, poems dealing with war and peace, and so on. Let the same originality that marks each line of your poems appear also in your section titles.

The finished manuscript should be a typed replica of the volume you intend to have published, complete with title page, copyright notice, acknowledgments, and table of contents. Each page should have its page number, title of poem, and the poem—and nothing else. Do not use your photograph; save that for collected editions. Never have an index—merely a Table of Contents. Illustrations rarely aid—except amusing ones, for certain light verse. A Foreword by some poet of standing is usually valuable, and often sells more copies of the book at the start than the rest of the book. It may be wise to have the completed manuscript gone over by a competent critic, to make sure that the presentation is as effective as possible.

You are now ready to seek to market the volume, to its best advantage. In the order of benefit to the poet, the chief types of publishers are: commercial publishers; publishers offering volume publication as a contest prize; vanity houses; self-publication; and miscellaneous publishers. In offering the volume to any publisher, the most persuasive and courteous sales letter you can write should accompany it. This should stress such important matters as unusual sales possibilities, your standing as a poet, and so on. It is best to offer the completed volume in its spring binder; this prevents the rages from getting degenerated. Any artistic embellishments such as ornate lettering, pastel hued bindings, and ribbons, mark you down as an amateur.

A commercial publisher, as a rule, takes the volume at his own financial risk, and pays you a royalty on it. This royalty, based on the retail sales price, usually ranges from 10% on the first few thousand copies sold, to 20% or higher on larger sales. You may even get an advance royalty, or receive accrued

royalty based on the sales through the day of publication. Such firms as Harper's, Macmillan, and Holt are typical commercial publishers. Since poetry as a rule sells slowly, any of these may offer to publish, providing you partially underwrite the book: say at a cost to you of from \$500 to \$1500, either toward advertising, or the general cost of publishing. This is often a good offer to accept, providing the contract includes a reasonable deadline date for the book's appearance, and is clear and fair in all its terms.

Prior magazine publication, building up a name for the poet, is often valuable; but is by no means necessary. Frances Bardacke, who had never offered a poem to any magazine, has just had her brilliant first volume, "The Moving Melody," accepted by Heineman of London for 1948 spring publication, on a strict royalty basis. This offer came because she showed the volume to Gerald Kersh; the present white-haired boy among young English writers, and his word to Heineman was effective. Any such method of winning editorial acceptance is the height of wisdom.

Certain publishers have annual poetry contests, with volume publication as the prize. Kaleidograph Press, the Yale Series of Younger Poets, and the *American Weave* brochures are of this type. It is often wise to enter such contests. In 1947, Robert Lee Brothers entered his splendid "Democracy of Dust" in the Kaleidograph contest. He was ranked second, not first; but was awarded volume publication on a royalty basis, at the publisher's expense. His volume appeared in October, and sold 200 copies the first week. Harvey Flink, Effic Alger Allen, and Paula Romay were similar winners in contests conducted by the now inactive Horizon House. If any such contest stipulates a price for entering it, it partakes to that extent of the nature of a racket.

Vanity houses are publishers which publish only at the poet's expense. According to last reports, Dorance is typical of this group. Since getting the volume out is a "must" with poets, this is a wise method, if the first two fail. Providing the vanity house makes a fair price, and gives a fair contract, the poet is the gainer by such publication. It is possible to have vanity publication more than pay for itself. I arranged the contracts for the first three volumes published by Will Christmas, the Helderberg nature poet. Each, in pre-inflation days, cost



## REASON FOR RHYME

By GAINES GLASS

If I can bring the starshine down  
From April's evening sky,  
And leave it on your windowsill  
To light your candle by;  
Then I shall not have tried in vain  
To catch words on the wing  
And crowd them into dancing lines  
That clap their hands and sing!

*The Author & Journalist*



him \$500; each time he received 500 copies of the book, which he peddled and sold at \$1 the copy, making back his money in each instance—in addition to such royalties as the publishers earned for him. In vanity publication, the royalty, since the poet has paid for publication, should be much higher, and may run from 20% to more than twice as much, based always on the retail sales price. In all instances, the publisher takes out the copyright, usually in the name of the poet. Isabel Sanderson, late in 1947, published her lovely "Clipped Wings" with such a publisher. The whole edition sold out within three months, putting her financially ahead, as well as infinitely the gainer in reputation.

Where you have any contacts promising wide sales, self-publication is the fourth, and a valuable method. Upton Sinclair for years published his own books (before he got into the Pulitzer Prize groove), and did excellently. One of my own three 1947 volumes of poetry was an *American Weave* Special Award. It did well in royalties. In addition, I purchased 200 copies at wholesale rates, and disposed of them without difficulty or expense at \$1 the volume, at lectures and poetry readings, and by mail. The other two volumes I published myself—a limited edition of 200 copies of each 24-page book, at a cost of \$50 for each. I disposed of more than 150 of each title at \$1 each. Anya Sala has just published her "Bright Cascade" at her own expense, at a cost of \$100 for

some 500 copies. An edition of 500 or more is usual. The book is moving well, and will more than pay for itself, as well as give her the cherished first volume of poetry. William McGregor, an ex-Indian Agent on the Reservations, published three of his own volumes on Indian themes. Each sold out swiftly on the Reservations, making him a tidy profit. One well-constructed mimeographed letter, offering the book, should sell from 200 to 500 copies of your volume to your friends and others interested; and its total cost, including postage for mailing, will run around \$20. Thus volume publication of poetry pays, although it does not usually put you in the upper income brackets.

There are certain miscellaneous publishing outlets. As part of her course, Sister Mary Angeline, head of English Literature at Notre Dame College, Baltimore, had her volume printed by an order of Catholic brothers, and the whole edition sold out promptly. If the volume advertises a locality, a local Chamber of Commerce or some similar group may undertake its publication and sale, and show a good profit to the author. Ingenuity may suggest many other methods. The vital thing is to get the volume out, as well presented as possible; and to get the copies sold. There is always sales resistance. The American Way includes some method of overcoming this. I will still enjoy solving this problem, when my own nineteenth volume of poetry or verse appears this year.

## LAW FOR THE WRITER

### QUOTING FROM POEMS

By ROGER SHERMAN HOAR

A reader inquires:

*"What is the legal status of all or part of the words of a song when quoted in a short story as a part of the plot or setting?"*

This is much the same question as the right to quote from a poem, except—. I was about to add: "except that in the case of a poem you don't have to tangle with ASCAP and J. Caesar Petrillo"; but, before saying that, I wrote to the ASCAP, and in reply have been categorically informed by them that they do not enforce any of the copyright rights of their members except the public performing rights.

Corpus Juris, the legal encyclopedia from which I quote so frequently in my articles in the *A & J*, has the following to say in this connection (13 C.J. 1127-1128):

*"Making extracts, even if they are not acknowledged as such, appearing under all the circumstances of the case, reasonable in quality, number, and length, regard being had to the object with which the extracts are made and to the subjects to which they relate, is a fair and noninfringing use. . . . If extracts are taken for the purpose of criticism, comment or illustration, considerable license is allowed, for the selection of extracts for such purposes, so far from being injurious, is often beneficial to the sale of the book from which they are taken. But extracts or quotations may be taken for other purposes than those of criticism or comment. A writer may make use of passages from a copyrighted book for the purpose of illustrating or enforcing the propositions of the text. Fair quotation is not infringement. Excessive quotation is an infringement. But the limits of permissible use of extracts for this pur-*

*pose are narrower than when they are taken for the purpose of criticism and comment. In any event it is illegitimate to publish extracts to such an extent that the publication may serve as a more or less complete substitute for the work from which they are borrowed."*

Although the foregoing quotation does not specifically refer to songs and poems, the principles stated above are obviously of general applicability. The nearest adjudicated case which I can find is the British case of *Campbell v. Scott*, 34 Eng. Ch. 31, in which an original essay on modern poetry, containing six of Campbell's short poems in full, and copious extracts from one of his long poems, was held to be an infringement of Campbell's copyrights on his poems.

The reader next asks:

*"Is it necessary to secure permission of the copyright owner to quote the words in a story, or is that detail a responsibility of the publishers?"*

This is no responsibility of the publisher. The usual practice is for publishers to insist that the author obtain permission, and it is the usual practice of members of the ASCAP to grant such permission if the use is at all reasonable, but to couple the permission with the requirement of an asterisked footnote, giving the name of the registrant, the date of the copyright (with the statement that it has been renewed, if it has been), and a statement that the present reproduction is with the consent of the copyright owner.

I'd request such permission, if reproducing a whole verse or chorus; but not (unless your publisher insists), if reproducing only a line or two.

The ASCAP, in its letter to me, disclaims any authority to grant or withhold permission, saying that this is wholly up to the individual member.

Finally the reader asks:

(Continued on Page 26)

# VERSE MAGAZINES

With an Introduction by CLEMENT WOOD

(Abbreviations employed: M-25—monthly, 25c a copy; Q—quarterly, etc. Cc.—sends contributor's copy. Acc.—payment on acceptance. Pub.—payment on or shortly after publication. R—reports on material submitted.)

## SUPPORT THE VERSE MAGAZINES

THERE are three regular periodical markets for poems today—general magazines; newspapers, and the verse magazines. The number of general magazines that publish poems has been decreasing steadily for years. All of them, even the ones with the highest rates per line, tend to look upon poems as fillers, and, except in rare cases, to limit acceptance to brief conventional verse, whether of the conservative pattern or the "dry cerebral" modernistic pattern. Newspapers also regard poems as fillers, and usually prefer trifles to authentic poetry.

The verse magazines alone, today, offer a genuine welcome to poetry as poetry, and not as a filler. They range, in their editorial standards, from the most extreme modernism or the equally uninspired love-dove-breeze-trees verses, to serious and enduring poetry. No matter what type of poetry or verse you write, there are half a dozen verse magazines to be

found, in which your own aims in poetry will be recognized and accepted. It may take searching, but it is worth it. Small pay or no pay is augmented by substantial prizes, often rising to book publication—a thing no general magazine or newspaper considers for a moment.

I think so much of their value, that I have let whole issues of *The Lyric*, *Contemporary Verse*, and *The Stepladder* be Clement Wood issues; and I have edited issues of half a dozen and more others, making poetic ranking the sole determinant in selection. Among leading poets of the past decades who have based their reputations upon appearances in verse magazines are Vachel Lindsay, Carl Sandburg, Edgar Lee Masters, and many more. They are your major medium, for anything except patterned and imitative verse. Treasure and support them, as spokesmen for poetry in an age which tends to make the mistake of remaindering poetry as an anachronism or a parlor pastime.

## VERSE MAGAZINES MAKING CASH PAYMENT

**Circle**, 2466 Telegraph Ave., Berkeley, Calif. (Q-50) Poetry by contributors with knowledge of W. H. Auden, T. S. Eliot, and the like. Also, stories, articles on painting, poetry and prose. No place for gently conventional verse. George Leite. Quality rates, Pub.

**Contemporary Poetry**, 4202 Roland Ave., Baltimore 10, Md. (Q-50c; \$2 yr.) Reports immediately on poetry submitted. Pays on pub. Mary Owens Miller, Ed. At present overstocked.

**Different**, Rogers, Ark. (Bi-M-35, \$2 yr.) Idealistic, technically sound poems (sonnets, lyrics, timely), highly original in style and thought-treatment, dynamically simple and sincerely written, with no involved sentence structure, and of strong yet restrained emotional appeal. No escapism, Pollyannaism, preaching, atheism, or incoherent experimentalism. Limit 20 lines. Free criticism on rejections. Mysterious and science fiction only, 2500 words, \$10 limit. Lillian Lorraine, \$1 for best 10 poems accepted. Cc.

**It Could Be Verse**, Melody Terrace, P. O. Box 170, Bryant, Ark. (M-10; \$1 yr.) Short verse, lyrics, storiottes, etc. Pay't. by arrangement and according to value. 4-line verse for *Stepping Stones to Happiness*, 25c a line, min. Embarrassing moments in verse . . . 4 to 8 lines . . . flat rate \$1. \$1 for "Dear Husband" or "Dear Wife" verse. Monthly prizes by states with assigned editors. Over-all monthly prize and yearly prizes. Earl E. Zech. (For Better or Verse now a dept. of *It Could Be Verse*.)

**Kansas City Poetry Magazine**, Box 14, Kansas City 10, Mo. (M-32 yr.) Guest editors each month. Inspirational poetry especially. Wm. Volker monthly award of \$10. Contests—3 a year—\$100. Pays for all material, also sends 12 Cc. Lillian Turner Findlay.

**Meanjin Papers**, Box 1871, GPO, Brisbane, Australia. (Q-2/6—Am. 50c) Ballads, sonnets, lyrics, and timely verse. Pays Pub. C. B. Christensen.

**Poetic Outlook**, Box 211, Ashland, Ky. (Q) Is not accepting any material now as needs are filled. When poems are bought, payment is made at 4c word, Pub. Donald E. Welsh, Ed.

**Poetry, A Magazine of Verse**, 222 E. Erie St., Chicago, Ill. (M-35) Founded in 1912 by Harriet Monroe. All themes and lengths except poems too long for one issue. 50c line, Pub. 2 Cc.

**Poetry-Scotland**, 240 Hope St., Glasgow C2, Scotland. Only first-rate poetry considered. Short poems, 10/6d, Pub. Maurice Lindsay.

**Spirit**, 386 4th Ave., New York 15. (Bi-M-35—\$2 yr.) Organ of the Catholic Poetry Society of America. Publishes work of members only, but has no religious requirement for membership. First year, \$1 for enrollment, \$1 membership fee. Free criticism if members request it at time poems are submitted, provided no more than 2 poems be submitted at one time. Reports in month if criticism requested; otherwise, 2 wks. John Gilland Brunini. 20c line.

**Stanza**, P. O. Box 1425, Washington, D. C. (Q-35) Publication of The National Poetry Society of America. Line limit 40. Rhymed, musical, lyrical verse. Modest payment.

**Stepladder**, The, 4917 Blackstone, Chicago 15. (M except July and August—25c—\$2 yr.) Organ of Order of Bookfellows. Flora Warren Neymour. \$5 to members or non-members for poem to fill last page only. Contests.

## VERSE MAGAZINES WITH VARYING AWARDS—OR NONE

**Acolyte**, The, 1055 35th Place, Los Angeles 7. (Q-15) Fantasy poetry only. No pay't.

**Albatross**, 833 Willoughby Ave., Brooklyn 6. (Q-25) All types of poetry, but specializes in poems of outstanding interest and off-trail material. Occasional contests. Wm. M. Bowers. Cc. No pay't.

**American Bard**, The, 9141 Cimarron St., Los Angeles 44. (Q-30; \$2 yr.) Poems of various lengths and forms, "without intility, defeat, vulgarity, inversion, contractions." Prizes, contests. R-4 wks. Rexford Sharp, Ed. and Pub.

**American Courier**, The, 3330 E. 18th St., Kansas City 1, Mo. (M-10; \$1 yr.) Prints only one poem not over 16 lines by a non-subscriber. Lewis G. Dettart. No pay't. Occasionally runs contests. Cc.

**American Poetry Magazine**, The, 1764 N. 83rd St., Wauwatosa 13, Wis. (Sample copy 15c; \$2 yr.) Official organ of the American Literary Assn. Clara Catherine Prince, Founder and Ed. All types of poetry up to 20 lines. No pay't. Numerous awards in cash, books, paintings, etc. (Write for sample.)

**American Weave**, 1550 E. 115th St., Cleveland, O. (Q-1 yr.) American poetry of all lengths. Especially interested in new poems by men and new ballads. Yearly brochure prize. \$1 min. Acc. Loring Eugene Williams.

**Beat of Wings**, 6105 El Cajon Blvd., San Diego 5, Calif. (Q-3 yr.) Lyrics, ballads, sonnets, narrative poems, timely verse. Numerous contests offering cash prizes. Virginia Page, Ed. and Pub.

**Best**, (formerly *The Southern Literary Messenger*), News-digest Publications, Washington, D. C. (M-25) Ballads, and timely verse. Once edited by Edgar Allan Poe. Conducts no prize contests; makes no pay't. Cc.

**Blue Moon**, 3945 Connecticut Ave., Washington, D. C. (Twice-a-year, 50) Sonnets; short narrative poems; some juvenile verse. "Quatrains in anapest and dactyls as well as iambs always in demand." Russell Prize offers \$5, \$3, and \$2 for best 3 sonnets in each issue; Gould Prize, \$2 each for best 6 poems. In addition, \$2 is paid for the poem getting most readers' votes. Poems in upper quarter are published. Inez Sheldon Tyler. No Cc's.

**Candor**, Rt. 4, Dexter, Mo. (Q-25) Timely verse. Lyrics. Awards a number of prizes, both cash and books, \$10 cash prize for best desert poem in Vol. 9. Elvin Wagner.

**Christian Poet**, The, Box 530, Marion, Mich. (M-20; \$1 yr.) Religious lyrics and sonnets. The only religious poetry magazine. Eugene M. Little, Cc.

**Contour Quarterly**, 2252 Telegraph Ave., Berkeley, Calif. (Q) Modern verse, very little rhymed verse. Largely uses political, critical, literary articles to 5000; essays on society, art, music to 5000; vital experimental short stories. Christopher MacLaine. No payment except Cc. Releases sup. rights.

**Coronal**, 1304 Emerson Ave., Monroe, La. Devoted exclusively to the sonnet. Work must be of exceptional quality. Ethel Green Russell. No pay't.

**Driftwind**, North Montpelier, Vt. (M-32 yr.) Poems any subject, any length. Translated poems must always be accompanied by the original. No taloos, payment, prizes. R-24 hrs. Cc.

**Experiment**, a Quarterly of New Poetry, 214 E. 57th St., St. Paul 1, Minn. Alan Swallow, (Q-30) Sonnets, lyrics, timely verse. M. No pay't. Annual contest for best poem under 100 lines, \$25. Cc.

**Flower and Feather**, 1514 Bailey Ave., Chattanooga, Tenn. (Q) About 4 bird poems each issue. No pay't. Robert Sparks buying no verse at present.

**Florida Magazine of Verse**, Winter Park, Fla. (Q-50; \$1 yr.) Prefers short poems. Overseas poets can accept no long poems unless of outstanding poetic quality. Charles Hyde Pratt. Awards \$150 annually for best poems accepted and published. Reports in about 15 days.

**Friend**, The, 482 Sexton Bldg., Minneapolis 15, Minn. (M-15) High standard poetry, all themes, 20-line limit. Semi-annual prizes.

**Garret**, The, Where Poets Meet, Box 5804, Cleveland 1, Pegasus Studio, (Q-60; \$2 yr.) Ballads, sonnets, lyrics, narrative poems, timely verse; seldom juvenile verse. Publication irregular at present. All poems published eligible for various prizes. One contest each issue. Prizes awarded. Pub. Post is notified when poem appears. Flozari Rockwood.

**Growing Faith**, Box 12, Dayton, Va. (Bi-M-20; \$1 yr.) Short lyrics, timely spiritual creative verse. John Ray Hinkle. No pay't. no prizes. Cc. Send 2 double spaced copies of each M., with address in lower right corner.

**Hearth Songs Journal**, 4238 Belaire Rd., Baltimore 6. (Bi-M-25; \$1.25 yr.) Sonnets, lyrics, and seasonal verse. "Be sides sonnet poetry, we use excellent prose." Ruth Deitz, Margaret Kuhlman, Co-Pubs. No pay't, except cash prizes, \$5, \$2, \$1, awarded by popular vote.

**Joy Bearer**, The, R. 1, Box 45, Poyette, Wis. (M-20; \$1 yr.) Poems to 24 lines, and other material for the shut-in. R in 2 wks. No pay't. Florence L. Schofield, Cc.

**Kaleidograph**, A National Magazine of Poetry, 624 N. Vermont, Dallas 8. (M-25; \$2 yr.) \$25 prize each quarter besides cash and subscription monthly prizes. Has traditional book Publication Contest, Vanda and Whitney Montgomery. R-over 2 wks. Cc.

**Kapustkan Magazine**, The, 5013 S. Throop St., Chicago 9. (M-25) Seeks poems and prose with clear, creative courage, vital vision verse; peace poems of justice. "If others are too scared to print your articles and stories, try us!" Ballads; sonnets; lyrics; narrative poems; timely verse. Book prizes occasionally. Bruce and Stan Lee Kapustka. No pay't. Cc.

**Latern**, The, 62 Montague, Brooklyn 2, N. Y. (Q-40; \$1.50 yr.) Good poetry on any theme not hackneyed. Frequent cash prizes and 25 or more copies of brochure consisting of best 8 pages of poems—or long one—submitted during July and Aug. R-30 days. C. B. McAllister.

**Lyric**, The, Box 2552, Roanoke Va. (Q-25; \$1 yr.) Poems may be submitted elsewhere at same time if Lyric is notified at once of previous acceptance. Widely reprinted. Leigh Hanes Cash prizes.

**Mark Twain Quarterly**, Webster Groves, Mo. Sonnets, Lyrics. Considers translations of short poems. Short humorous verse is always given special consideration. Cyril Clemens, Cc.

**Matrix**, 828 Gerard Ave., New York 51. (3 issues yearly-\$5) Ballads, sonnets, lyrics. Experimental poetry considered. Section "Chapter and Verse" uses poetry that is part of a planned or unpublished book of poetry. No contests. Editors: Joseph Moscovitz, Frank Brookhouser, and S. E. Mackey.

**Midland Poetry Review**, 854 S. Harrison, Shelbyville, Ind. (Q-25) Sonnets, lyrics under 24 lines preferred. Loren Phillips. Contests each issue, citing prizes, usually books of poetry, sometimes \$1 cash. Cc.

**Moccasin**, The, 4553 York Ave., S., Minneapolis. (Q) Official organ of League of Minnesota Poets. Accepts poetry from members only. One member featured in each issue. Nan Fitz-Patrick. Pay't. in prizes only.

**Modern Bards**, Box 5804, Cleveland 1. For members only. Cash, book, and other awards by readers' votes. An outlet for those who study and want to improve on their technique and poetry. Lines, \$2 a year, plus \$1 registration fee which includes the 3 issues a year and 100 lines of criticism. Publication of 50 lines a year if poems meet editorial standard. Official publication of International Fellowship of Modern Bards. Ballads, sonnets, lyrics, narrative poems, timely verse, and occasionally juvenile. 15 annual awards by a series of outside judges. Flozari Rockwood. No c.

**Montana Poetry Quarterly**, Seely Lake, Mont. (Q-25) Almost any type of verse, including juvenile. Yearly contest for juvenile poems sponsored is found. Subs. given frequently for poems receiving most comments. No other payment except Cc. Jessie L. Ferro.

**New Quarterly of Poetry**, The, P. O. Box 82, Sta. 0, New York 11. Official publication of The League to Support Poetry. No pay't. \$5 prize offered for best poem in each issue, to be chosen by one of the League judges. Gerard P. Meyer, Cc.

**Notebook**, The, Box 5804, Cleveland 1. (Q-50; \$1.75 yr.) Sonnets, lyrics, timely verse not over 12 lines from non subscribers, up to 30 lines from subscribers. R-promptly. Flozari, Rockwood. No pay't. Occasional contest advertised in mag.

**Pasque Petals**, 10th Ave., S. W., Aberdeen, S. D. Mrs. J. C. Lindberg, Pub. and Bus. Mgr. Ballads, sonnets, narrative poems, and good timely verse. The U. S. Poetry Contest, College Students' Contest, State Fair Contest, and contests sponsored by individuals. No pay't. Cc. Uses work only of S. D. writers, past and present.

**Pine Cone**, The, 16 Mason St., Brunswick, Maine. (Q-25; \$1 yr.) Uses three pages (double column) of poems in each issue. Besides poems featured on the back cover. Poems should be about Maine and/or of special interest to lovers of Maine, and should conform to minimum standards of craftsmanship. Sheldon Christian. No pay't., but 6 Cs.

**Poesy Book**, The, 51 Ausdale Ave., Mansfield, O. (Q-40) Sonnets, short lyrics. Subscribers vote for 3 best poems,

each issue, which are awarded small cash prizes. Usually other prizes. Helen Loomis Linham. Sometimes Cc.

**Poetic Outlook**, P. O. Box 366, West Liberty, Ky. (Q-30) Uses various types of poetry. Donald E. Webb.

**Poet's Log Book**, The, Box 235, Benton, Penna. Selections based on clarity, vision, and emotional appeal, 24-line limit. V. W. Hess and M. H. Housewart.

**Poet Lore**, 30 Winchester St., Boston Mass. (Q) Ballads, sonnets, lyrics, narrative poems, timely verse. R-within week if possible. John Heard. No contests of any kind. Cc.

**Poe-y Cha, b-ok**, The, 227 E. 45th St., New York 17. (Q-30; \$1 yr.) Ballads, sonnets, lyrics. Dorothy Quirk; Sydney King Russell, Eds.; Gustave Davidson, Pub. No pay't. Annual prizes of \$75. Cc.

**Prairie Wings**, 1781 Pine St., Napa, Calif. (Bi-M-35; \$2 yr.) Published continuously since May, 1936. All kinds of verse except "occasional, domestic and religious." 20-line limit. Etc. sale book and cash prizes. Cc. Editors: Grace Brown Putnam, Robert Wallace Smith, Allen E. Woodall.

**Reflections**, Box 145, Hartwick, N. Y. (Semi-M-\$1 yr.) Any type of form of verse that is in good taste. Children's verse dept. Mary M. Hamilton. Payment in prizes. Contests usually sponsored by readers. Cc.

**Samaritan and Song**, P. O. Box 582, Charleston, S. C. (M-35) Ballads, sonnets, lyrics, narrative poems, timely verse, juvenile verse. Lina Thomas McLean. Pay't. by prizes. Pub. Best poem each to mos. receives \$10. Various contests, with cash, subscriptions, and book prizes.

**Saver Spar**, Tue, 5-04 8th Rd. N., Arlington, Va. (Q-25; \$1 yr.) All types of poetry. No taboos. Immediate reports. E. C. Phatts. Pay't. in prizes.

**Singing Quail**, The, 251 W. 8th Ave., Columbus 1, O. (Q-50; \$2 yr.) Ballads, sonnets, lyrics, and narrative poems. Tessa Swazy Webb. \$5, \$3, \$2 cash issue for poems voted best, and other prizes from time to time.

**Sonnet Sequences**, Box 1231, Washington 13, D. C. (M-10; \$1 yr.) Petrarchian sonnets of fine poetic texture. Few to each issue, but beautifully set up. Murray L. and Hazel S. Marshall.

**Span**, The, 4036 N. 11th St., St. Louis 7. (Q-40) Ballads, sonnets, lyrics, narrative poems, and timely verse, rhymed and free verse. Joseph Holman. No pay't. 1 Cc.

**Talaria**, 500 Palace Theatre Bldg., Cincinnati. (Q-2; 50c yr.) Interesting as well as excellent poems. B. Y. Williams, A. P. Cornell. Eds. Cc.

**Trails**, Esperance, N. Y. (Q-25; \$1 yr.) Good lyrics, any length; prose to 3000. R-after 2 wks. Fred Lape. Occasional prizes.

**Voices**, 687 Lexington Ave., New York 22. (Q) Established perennial accepting of the authors' work. Harold Vinal. \$25 prize for best poem each quarterly issue. Outside judges.

**Wildfire Magazine**, 1435 2nd Ave., Dallas 10, Tex. (M-25; \$2 yr.) Ten book prizes each issue, short poems preferred. sponsors a cloth-bound book on a 10% royalty basis, each entry qualified by a 1 yr. or renewal sub. Paul Hlard.

**Winged Word**, The, 10 Mason St., Brunswick, Me. (Q-35) Seeks "best of its genre," no restrictions as to form. When available, one long poem in each issue. For Autumn issue, wants Christmas prose and poetry, and line-drawings with Christmas theme. R-2 wks. Sheldon Christian. Pays up to \$5. Acc. for outstanding articles on poets and poetry. 2 Cc. for published verse.

**Wings**, Box 332, Mill Valley, Calif. (Q-25) Ballads, sonnets, lyrics, narrative poems, timely verse; to 60 lines, with preference for shorter ones. No experimental or unintelligible oddities. Statton A. Coblenz. Prizes, Acc. Cc.

#### LITERARY MAGAZINES SPONSORED BY UNIVERSITIES BUT OPEN TO OUTSIDERS; SOME REGIONAL PUBLICATIONS

**Accent**, 102 University Sta., Urbana, Ill. (Sample copy, 30; \$1 yr.; \$1.75 2 yrs.) High literary quality, preferably modern in form and tone. Kerker Quinn. Nominal pay't. 20c. Query first.

**Briarcliff Quarterly**, Briarcliff Junior College, Briarcliff Manor, N. Y. (Q-600 \$2.50 yr.) International, modern, contemporary, and experimental in outlook. Carries work of writers like Wallace Stevens, James Farrell, Mark Van Doren, Norman Macdon. No pay't. Cc.

**New Mexico Quarterly Review**, The, University of New Mexico, Albuquerque, N. Mex. (Q-50) About 25 poems, all types, each issue. High quality. Special interest also in Latin-American literature. One of the few markets for the longer poem. Alan Swallow. No contests. No pay't. Cc.

**Prairie Schooner**, Andrews Hall, University of Nebraska, Lincoln, Neb. Ballads, sonnets, lyrics, narrative poems, to 60 lines. About 8 poems each issue. Taboos, old themes, clichés, unintelligibility. Likes good poems on animals, birds, fish. Lowry C. Wimberly. No pay't. 2 Cc.

**Quarterly Review of Literature**, Bard College, Annandale-on-Hudson, N. Y. (Q-75) Has contributors such as William Carlos Williams, Wallace Stevens, E. E. Cummings, Jean Garrigue and Kenneth Rexroth; aims to discover and encourage new, young talent. I. Weiss. No pay't. Cc.

**Sewanee Review**, The, University of the South, Sewanee, Tenn. (\$3 yr.; \$5. 2 yrs.) High quality verse; distinguished contributors. J. E. Palmer.

**Southwest Review**, The, Southern Methodist University, Dallas 5. (Q-50) \$2 yr.-2 yrs., \$3.50. Small amount of regional poetry.

**University of Kansas City Review**, The, 51st and Rockhill Rd., Kansas City 4, Mo. 8 to 10 pages of poetry an issue. Contributors include Jeremy Ingalls, Kenneth Porter, and Andre Maurois. R-within 1 mo. Clarence R. Decker.

Western Review, The, 211 Fraser Hall, University of Kansas, Lawrence, Kansas. (Formerly Rocky Mountain Review.) Prospective contributors should study a copy first. Roy B. West, Jr., Ed., George Snell, Brewster Ghiselin, Grant H. Redford, Robert W. Stallman, Assoc. Eds. No pay't.

#### PRIZE CONTESTS AND POETRY AWARDS

**Dramatists' Alliance**, Box 200 Z., Stanford Univ., Calif. 4 awards in dramatic writing. 1947-48 contest closes Feb. 15, 1948.

**Doubleclay & Co., Inc.**, 14 W. 49th St., New York 20, George Washington Carver Memorial Award, \$2500 (\$1500 outright, \$1000 as advance against royalties), for fiction, non-fiction, or poetry which illuminates the Negro's place in American life.

**Huckleberry Mountain Workshop and Artists' Colony**, Hendersonville, N. C. Query regarding 1948 contest. Prizes usually include board, room, tuition at the Workshop Camp, in various sums and combinations, plus some cash prizes.

**League to Support Poetry**, P. O. Box 82, Sta. O, New York 11. Rules for 1948 Book Contest, held in January, 1948, sent on request. Winning volume each year published by Farrar, Straus & Co., \$100 advance royalties. Dorothy Holston, Dir.

**Hopwood Awards**, University of Michigan, Ann Arbor, Mich. \$2000 prize awards each in essay, poetry, fiction, and drama. Open only to students in University of Michigan. Minor awards of \$50, \$30, and \$20. For further information, address Roy W. Cowden, Dir.

**Mainstream**, 832 Broadway, New York 3. Four awards of \$150 each—two for the best unpublished short story and poem or group of poems submitted by students in American colleges and universities, and two for the best story and poem submitted by members of trade unions. Address Mainstream Association Committee. Contest closes March 21, 1948.

**Poetry Society of America**, Harold Vinal, Sec., 687 Lexington Ave., New York 22. Monthly awards of \$10 and \$5; annual awards of \$150. Open to anyone who wishes to participate. For further details write Mr. Vinal.

**Poetry Society of Colorado**, Annual American Scene Contest closes April 1, 1948. First prize, \$25; second prize, \$10; third prize, \$5. Winners will have poems published in *The Waged Word*. Honorable Mentionaries will receive one-year subscriptions to the above magazine. For complete information write Ida Kay Tilton, Ch., The American Scene Contest, 1480 High St., Denver 6.

**Poetry Society of Virginia**, c/o Paul C. Whitney, 1306 Rock-

ridge Ave., Norfolk, Va. The Nortolk Prize of \$50 for a sequence of two, or not more than three, sonnets, related in theme, open to everyone; deadline February 1, 1948. The Richmond Prize of \$50 for a lyric of not more than 42 lines, open to everyone; deadline February 1, 1948. The Frank W. Darling Prize of \$50 for a lyric of not more than 24 lines; the Navy Prize of \$25 for a single sonnet, and the Margery Howell Memorial Prize of \$10 for a gentry poem, all three open only to members of the Poetry Society of Virginia, with closing date March 1, 1948. For Contest Rules write Paul Whitney. President of the Society is Mary Sinton Leitch-Lynchaven, Va.

**Robert Browning Poetry Awards**, c/o Dr. Lawrence E. Nelson, University of Redlands, Redlands, Calif. Annual contest with adult, high school, and junior high school sections. Prizes: \$60 and \$40 in adult section; \$30 and \$20 in high school division, and \$15 and \$10 in junior high. Limited to residents of Calif. in adult division, and California schools in other two divisions. Closing date, March 1, 1948.

**Samaritan Sacred Song Publishers**, 509 1/2 Delmar Blvd., St. Louis 8. Sacred ballads and lyrics. Contest conducted occasionally. Payment according to merit. Acc. Cc. Joseph A. Saracino.

**Villager**, The, Literary Magazine of Westchester, Bronxville Women's Club, Bronxville 8, N. Y. Ballads, sonnets, lyrics, narrative poems, timely. Cc's only. Mrs. Ronald McLeod.

**Younger Poets Series**, Yale University, New Haven, Conn. Open to Americans who have never had a book of poems published. Competition closes March 1 of each year. Usual royalty rate.

**Stepladder**, The, 4917 Blackstone, Chicago 15. (M except July and August—25c-\$2 yr.) Organ of Order of Bookfellows. Flora Warren Seymour, \$5 to members or non-members for poem to fill last page only. Contests.

**View**, 1 E. 53rd St., New York 22. (4 times yr.—\$3.50) Only avant garde poetry considered. Charles Henri Ford, 25c line, Pub.

#### NEWSPAPER COLUMNS AND CORNERS

**Boston Post**, The, Boston, Mass. Joe Harrington's column, "All Sorts," uses contributed verse—short, with timely, cheerful theme. Poems returned if return envelope enclosed. No pay't.

**Charleston News and Courier**, The, Charleston, S. C. "Poetry For All," each Sunday. Sonnets, lyrics, juvenile, and timely verse. Miss Agnes L. Bonest. No pay't. Cc if return envelope enclosed. Doesn't like to have many of one person's poems on hand at any time.

**Chicago Tribune**, The, Chicago, Ill. "Line o' Type" column. 2 poems a day. Ballads, sonnets, lyrics, timely verse. "In the Wake of the News," column uses a few more. Charles Collins. No pay't. Cc on request.

**Christian Science Monitor**, The, 1 Norway St., Boston 15. Uses poems of high quality several departments. Poets should study paper before offering verse. Good rates.

**Denver Post**, The, Denver, Colo. Woman's Page, Catherine Dines Prosser, Ed. \$1 rewards for poetry. Last-line finetick contests.

**Detroit News**, The, Detroit, Mich. "Random Shots" column. 2 poems daily. Ballads, lyrics, timely verse. Prefers humorous themes. Limit 30 lines. Clippings if return envelope enclosed. Elmer C. Adams. No pay't.

**Indianapolis News**, The, Indianapolis, Ind. "Hoosier Home spun" column. 16-line verse, or less. Tom S. Elrod. No pay't. Clippings if return envelope is enclosed.

**Kansas City Star**, The, Kansas City, Mo. Poetry corner on ed. page uses poem a day, lyric, serious. Favors local contri-butors. "Missouri Notes" column uses limited amount of regional and seasonal verse. No pay't. Wants work of Missourians only. "Starbeans" column uses some humorous verse preferably tied in with current events. No pay't. The woman's page pays moderate rates for the few first-class poems it uses. No "pots and pans" verses.

**New York Herald Tribune**, 230 W. 41st St., New York 18. Pays up to \$10 for daily ed. page poem. Short, topical, light or serious. R-within week. "This Week" also uses an occasional poem. "A Week of Verse." Sunday, uses reprinted current poetry. Poets may submit their currently published verse for possible reprinting.

**Portland Oregonian**, Portland, Ore. Short; no defeatist material, \$1 each, 10th of month following only. Seasonal material must be sent 3 mos. in advance. Ethel Romig Fuller.

**Radio Mirror**, 205 E. 42nd St., New York, features Ted Malone's "Between the Bookends." About 12 unpublished poems are bought each month at \$5 each, with a monthly prize-winner receiving \$50. No Cc.

**St. Joseph News-Press**, St. Joseph, Mo. Uses some verse on children's page, edited by Ella I. Heininger. Pleasant to deal with. 50c, Pub.

**Tacoma News Tribune**, The, Tacoma 1, Wash. "Washington Verse" column buys 3 poems a week from Wash. residents only. No jingles. Good technique. R-within 2 mo. E. Hart-wich. Cc.

**Tidings**, The, Catholic newspaper published weekly in Los Angeles. Uses one poem a week, a page of Christmas verse. Pays 50c line. High standards. Address James L. Duff, Poetry Editor, 1005 E. Grandview Ave., Sierra Madre, Calif.

**Washington Evening Star**, The, Washington 4, D. C. Uses daily ed. page poem. Pays \$5. Address Poetry Dept. Cc.

**Washington Post**, The, Washington, D. C. Sonnets, lyrics, poems of passion (see dictionary). 25c line. Address: Poetry Editor.

Note: There are many other newspapers using verse, some paying for it, others using it free. Study your local or nearest city newspapers to ascertain markets near home.)

#### Practical Pilotage for the Practicing Poet



### AN EDITOR LOOKS AT POETRY

By Stanton A. Coblenz

The author, for more than 14 years editor of *WINGS*, and for many years more a poet, critic and reviewer of poetry, has written this in response to many requests of correspondents, "Won't you tell me just what's wrong with my verse?" "Won't you tell me why my work isn't accepted?" **\$2.00**

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## GENERAL FIELD

### BOYS AND YOUNG MEN

**American Farm Youth Magazine**, Jackson at Van Buren, Danville, Ill. (M-10) Outdoor, rural, modern agricultural articles 100-1000, adventure, mystery, action short stories 1000-4000, adventure novelettes 6000-12,000, jokes; short stories 100-350. Robert Romack. 34c up, photos 50c to \$2. Pub. (Sample copy, 10c saving stamp.)

**American Newspaper Boy**, The, Winston-Salem 7, N. C. (M) Uses limited amount of short fiction, 1900-2100, preferably, but not required, around local newspaper carrier boy characters. Author should consult a newspaper circulation manager. No carrier contests, prize awards, etc. Humor; mystery. Permission should accompany each Ms. for material to be reprinted or syndicated to other newsboy publications in U. S. and Canada. Bradley Welfare. \$15-\$20, Acc.

**American Junior Red Cross Journal**, The, National Red Cross Headquarters, Washington, D. C. (8 issues—15c). Timely articles on life in other lands, service, better human relations, 2000-2500; short stories of teen-age interest, 2000-2500. Lois S. Johnson. \$25-\$50 Acc. Verse 25c-\$1 a line. (First Serial Magazine Rights).

**Boys' Life**, 2 Park Ave., New York 16. (M-20) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, mystery, achievement short stories 2000-3500; serials 3 to 4 installments of 4000; cartoons. Irving Crump. 3c up, Acc.

**Calling All Boys** (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (M-10) Articles, 500-2000, about boys, teenagers, celebrities, adventure, travel, etc.; short stories, adventure, mystery, sports. Aimed at boys 10-16 years. 3c; photos, \$5; fillers, flat rates, Acc.

**My Weekly Reader** (American Education Press), 400 S. Front St., Columbus 15, Ohio. (W-\$1) Material entirely staff written. Eleanor M. Johnson, Mng. Ed.

**Open Road, The**, (For Teen-age Men), 136 Federal St., Boston 10. (M-15) Long or short stories and articles on aviation, sports, business, science, fillers; verse, manners, grooming, cartoons and cartoon ideas. For boys 11-17. Don Samson. Acc. on quality basis.

**Varsity**, (Parents' Institute) 52 Vanderbilt Ave., New York 17. Articles and fiction to 3000; male angle, for high school-collegiate (18-22) age group. Fillers; cartoons; cartoon ideas. Jerry Tax. 5c, Acc.

### GIRLS

**American Girl**, (Girl Scouts) 30 W. 48th St., New York 19. (M-20) Girls, ages 10 to 17. Action short stories 2000; articles, 500-2000. Esther R. Bien. 1c up, Acc.

**Calling All Girls**, (Calling All Girls, Inc.) 52 Vanderbilt Ave., New York 17. (M-10) Short stories to 2500 for girls 12-16 with chief characters girls in teens; dramatic, vivid, natural. Also non-fiction, 1000-2000, on subjects of interest to girls of this age. Claire Glass, Ed. Payment according to length and merit, Acc.

**Junior Bazaar**, 572 Madison Ave., New York 22. (M-30) Fashion, beauty, interior decorating, sports, health, cooking recipes, books, music, art career articles of appeal to girls 14-22. Eleanor Barry Lowman.

**Junior Miss**, 350 5th Ave., New York. (Q-10) Fiction for teen-age girls, 2200-2500. Stan Lee. 2c-4c.

**Miss America**, 350 5th Ave., New York. (M-10) Wholesome stories for girls, 2200 to 2500. Stan Lee. 2c-4c.

**Polly Pigtales** (The Parents' Institute, Inc.) 52 Vanderbilt Ave., New York 17. (M-15) How-to-do-it fillers under 200, for girls 8-12; 4-installment mysteries; ideas or scripts for comics appealing to girls; news of girls; jokes; photos. Jean M. Press. 3c; comics, \$6 page; photos, \$5, Acc.

**Seventeen**, (Triangle Pubs.) 11 W. 42nd St., New York 18. Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Helen Valentine. Good rates, Acc.

**Sweet Sixteen**, (Parents' Institute) 52 Vanderbilt Ave., New York 17. (M-10) Comic strips, fiction, articles for girls 12-17, with emphasis on careers; verse; jokes; cartoons; short stories, 2200-2800; and short shorts. Preference shown for "told-by" type articles dealing with successful careers. Jean M. Press. 3c, Acc.

### BOYS AND GIRLS

**Adventure Trails for Boys and Girls**, Pine Spring Ranch Steamboat Springs, Colo. (Bi-M-10) Authentic out-of-doors, animal, rural, educational stories. True child stories. Verse. Helen Chase Johnson. No payment. Child authors encouraged.

**Calling All Kids** (The Parents' Institute, Inc.), 52 Vanderbilt Ave., New York 17. (Bi-M-10) Juveniles to interest children 4-8, 1000-1500; humorous juvenile verse, 4-24 lines; things-to-do; comic scripts (merry for instructions). Beatrice Lewi. Approx. 3c; comics, \$6 page, Acc. (Overstocked for 6 Mos.)

**Child Life** (Child Life, Inc.) 136 Federal St., Boston, Mass. (M-25) Short stories, 1200; plays for children 4-9; articles; essays; very short verse. Mrs. Anne Samson. 3c, Acc.

**Children's Playmate Magazine**, 3025 E. 75th St., Cleveland, O. (M-15) Nursery stories, 1000; mystery, adventure, pioneer, seasonal stories to 1800 for older children. Esther Cooper. 1c, Acc. (Slow.)

**Highlights for Children**, Honesdale, Pa. (M) Vivid short stories, full of imagery and action, not over 950 words; some good short verse; simple things to do; for children 2 to 12. Dr. Garry Cleveland Myers. Liberal rates.

**Jack and Jill** (The Curtis Pub. Co.), Independence Sq., Philadelphia 5. (M-25) Juvenile short stories, 1800; serials (installments not over 1600); articles 600, verse. Ada C. Rose. Rates not stated, Acc.

**Jr. Magazine**, 812 N. Dearborn St., Chicago 10. Fiction, features, fact, and fun for boys and girls, 2-12, maximum length 1600-1800; 500-1000-word features on science, history, children in the news, hobbies, etc.; very short stories, including portions written in verse, for the 2-through-6 group. Adele Ries, Mng. Ed. Pub. (Reported slow.)

**Story Parade**, 200 5th Ave., New York 10. (M-25) Strong, well-written stories for middle-aged children (8-12) 1000-3000; verse. Lockie Parker. 2c, Acc.

**Young America**, (Eton Pub. Corp.) 32 E. 57th St., New York 22. (W-5) Young people, 12 to 16, short stories 1200, broadly educational background. Mary Hoxtor. \$25 per story. Pub.

### COMIC AND CARTOON MAGAZINES

**Ace Comics**, **King Comics**, **Magic Comics**, (David M. Kay Co.) 604 S. Washington Sq., Philadelphia 6. (M-10) Cartoon strips chiefly obtained from King Features Syndicate; some original work for puzzle page. Ruth Criddle. 2c, Acc.

**America's Best Comics** (Q-10), **Startling Comics** (Bi-M-10), **Wonder** (Bi-M-10), **Thrilling Comics** (Bi-M-10), **Real Life**, **Black Terror**, **Fighting Yank** (Q), **Exciting Comics** (Bi-M-10), **Coo-Coo Comics**, **Happy Comics**, **Goofy** and **Barnyard Comics** (Bi-M) (Thrilling) 10 E. 40th St., New York. Purchase continuities for strips. Write giving details before submitting. Joseph Greene. State price desired, Acc.

**Famous Funnies**, 500 5th Ave., New York. (M-10) Cartoon strips obtained from regular sources; considers original cartoon work. Harold A. Moore. Action short stories, 1500, \$25 each, Pub.

**Fawcett's Comic Group Comics**, 1501 Broadway, New York 18. Really funny adventure stories to 1500. Ex-Ed. Will Lieberman; Short Story Ed., Wendell Crowley. \$25 story, Acc.

**Feature Comics**, (Comic Favorites), 322 Main St., Stamford, Conn. (M-10) Comic strips, chiefly of syndicated origin. Edward C. Cronin.

**Popular Comics**, **Walter Lantz's New Funnies**, (Dell) 149 Madison Ave., New York. (M-10) Comic-strip material, chiefly furnished by syndicate or staff artists. Albert Delacorte.

**Street and Smith Comics**, 122 E. 42nd St., New York 17. **Shadow Comics**, featuring detective adventure stories (M); **True Sport Picture Stories**, true sport stories (Bi-M); **Super-sneep Comics**, humorous material (Bi-M); (Q) W. J. de Grouchy, Ed. Ind. rates, Acc.

**True Comics** (True Comics, Inc.), 52 Vanderbilt Ave., New York 17. (M) Featured comic scripts dealing with persons or events, past and present, 1-6 pages long. Jack De Simone. Send synopsis first. \$6 page, Acc.

### RELIGIOUS PUBLICATIONS

#### SENIOR AGE (16 years up) (Boy and Girl)

**Challenge**, The, (Presbyterian Pubs.) 165 Elizabeth, Toronto, Canada. (W-3) Young people, 16 years up. Illustrated articles on subjects of interest to this age group, 500-1000. Fact items. Fillers. Some verse. N. G. Smith. Varying rates, Pub.

**Classmate**, (Methodist Pub. House) 810 Broadway, Nashville, Tenn. (W-5) Young people 15 and over. Seasonal short stories, (6 mos. ahead); poems; articles 2000-3500. J. Edward Lantz.

**Forward** (Presbyterian Bd. of Christian Education), 930 Witherspoon Bldg., Philadelphia 7. (W) Young people 18 to 23 years. Short stories 3000; serials 4 to 8 chapters, 3000 each; religious and nature poetry; authoritative nature, biographical, historical, popular scientific and youth activities articles, 1000, with 8x10 inch glossy prints. Catherine C. Casey. 50c per 100 words up, Acc.

**Front Rank**, 2700 Pine Blvd., St. Louis 3. (W-5) Short stories with zip; interesting articles for young people and adults; poetry; witticisms; cartoons; career articles; oddities of animal life; picture stories. Avoid sentimentality. Eugene S. Ogradowski. Min. \$4 per 1000, Acc.

**My Counsellor** (Scripture Press), 800 N. Clark St., Chicago 10. (M-in 4 weekly parts-\$1.25) Articles 1000-5000; short stories 600-800, serials (2- and 4-part 1500), anecdotes, showing Christianity in action in lives of boys and girls. No poetry. No preachy stuff. Miss Florence M. Beahout. 3/4c-1c, within 6 weeks after Acc.

**Onward**, (United Church Pubs.) 299 Queen St., W., Toronto. (W) Young people. Short stories, articles, serials, verse, nature and science material. Archer Wallace. 3/4c, Acc. (Overstocked.)

**Onward**, Box 1176, Richmond, Va. (W-5) Presbyterian young people. Character building short stories, serials, articles, editorials. Miss Mary Garland Taylor. Rates not stated. (Overstocked.)

**Our Young People**, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 24 and older. Low rates. Acc.

**Power** (Scripture Press). 800 N. Clark St., Chicago 10. Articles, 1700; short stories, 1500; serials, 2- or 4-part, 1500 each; anecdotes; all showing that Christianity really works. Don't preach. James R. Adair. Up to 1c. after first of month.

**Young People**, (Am. Baptist Pub. Soc.) 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) Young people over 16. Short stories 2000-3000 dealing with present-day problems and interests; serials 4-10 chapters, 2000-3000 each; religious, fact, hobby, how-to-do articles, preferably illustrated, 100-500; news articles about young people; verse, high literary standard; short stories, \$20 up. Acc.

**Young People's Paper**, (Am. Sunday-School Union) 1816 Chestnut St., Philadelphia 3. (W) Late teen ages. Interdenominational feature and inspirational articles to 1500; short stories 2000; fillers 500. All articles and stories must present some phase of Bible truth. 1/2c. verse 50c. stanza. Acc.

**Young People's Weekly**, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories to 1800-2000; features, sports, biographies, science, industry, human relations, to 1500; for age-group 18-25. 1c up.

**Youth** (Section of Our Sunday Visitor), Huntington, Ind. (W) Short stories 1900; articles of general interest to young people 16 to 25 yrs. 700. F. A. Fink, Paul Manoski. 1/2c up. Pub.

**Youth for Christ Magazine**, 130 N. Wells St., Chicago 6. Logical, evangelical point-of-view short-stories and stories to 3000; feature articles ranging from devotionals to stories about outstanding Christian young people; verse which presents and solves a problem—no mere descriptive words or sentiments; cartoons with wholesome youth appeal, \$7.50. Ken Anderson, Mng. Ed. 1c. Acc.; verse, 25c a line; photos by arrangement.

## INTERMEDIATE AGE (12 to 18)

### (Boy)

**Boy Life**, (Standard Pub. Co.) 20 E. Central Pkwy., Cincinnati 10. (W) Boys 13 to 17. Wholesome short stories 1800-2000; articles, miscellany, 3/4-1/2c. Acc.

**Boys Today**, (Methodist Pub. House) 810 Broadway, Nashville, Tenn. (W-2) Boys 12-15. Short stories 3500. Margaret Greene.

**Boys' World**, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys 12-17, 1200-1500. 1c up.

**Canadian Boy**, (United Church Publications) 299 Queen St., Toronto, Canada. (W) Teen-age boys. Short stories, serials, verse, photos. Archer Wallace. 1/2c. Acc. (Overstocked.)

**Catholic Boy**, The, 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Adventure, sports, school, mystery, historical stories for boys 11-17, to 2500; articles with photos, 1000-2000, with boy appeal; hobby and career articles; some religious articles. Cartoons and cartoon ideas. H. W. Sandberg. 1/2c up. Acc.

**Pioneer**, (Presbyterian Board of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Short stories, 2500; serials of same length in 6 to 8 chapters; illustrated articles, 800, occasional verse; all of interest to boys. A. E. Reigner. 1/2c. Acc.

### (Girl)

**Canadian Girl**, (United Church Publications) 299 Queen St., Toronto, Canada. (W) Teen-age girls. Short stories, serials, verse, photos. Agnes Swinerton. 1/2c. Acc.

**Catholic Miss**, The, 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Good action stories to 2500 of interest to girls 11-17; hobby, career, general interest articles with photos having girl appeal; religious articles. Cartoons; cartoon ideas. H. W. Sandberg. 1/2c up. Acc.

**Gateway**, (Presbyterian Bd. of Christian Education) 930 Witherspoon Bldg., Philadelphia 7. (W) Girls 12 to 15. Short stories 1500-2500; serials 6-8 chapters, 1500-2500 each; articles, 800, editorials, occasional verse. Aurelia Reigner. 1/2c. Acc.

**Girlhood Days**, (Standard Pub. Co.) 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Girls 13 to 17. Wholesome short stories, 1800-2000; articles, 500; miscellany. 1/2c up. Acc.

**Girls' Companion**, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for girls 12 to 17, to 1500. 1c up.

**Girls Today** (Methodist Pub. House), 810 Broadway, Nashville, Tenn. (M-2) Girls 12-15. Short stories 3500. Margaret Greene.

### (Boy and Girl)

**Friends** (Otterbein Press), Dayton 2, Ohio. (W) Boys' and girls' moral, informational, inspirational articles, 100-1200; short verse; fillers. P. R. Komotz. 1/4c. Acc.

**Our Young People** (Augsburg Pub. House) 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories, photos for illustration, young folks 12 to 17, 2500. Gerald Giving. \$4 per 1000, 10th of month after Acc.

**Tenns**, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls, 12-15. Challenging, realistic short stories, preferably with Christian or social slant, 2000; boy and girls characters; serials, 8-13 chapters, 2000 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated, 800. Short stories, \$15 up; articles, \$5 (inc. photos.) Kenneth L. Wilson.

**Upward** (Baptist Sunday School Board), 161 8th Avenue No., Nashville 3, Tenn. Short stories 2500-3000; articles, 500-1500, with or without photos; verse; all of interest to boys and girls 13-16, and young people 17 years and up. Novella Preston and Alice Burford, Eds. 1/2c up. Acc.

**Vision**, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 2500; poems up to 20 lines; illustrated articles 100-1000. Marjorie Thomas. \$3.50 per M. Acc. Releases book rights.

**Young Canada**, (Presbyterian Publications) 165 Elizabeth, Toronto, Ont., Canada. (W-20) Junior, teen-age boys and girls. Illustrated articles on nature, hobbies, biography, travel, etc. A few stories and some verse. N. G. Smith, M. A. Varying rates. Pub.

**Young Catholic Messenger**, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls. Junior high age. Short stories, 2000 maximum, with shorter lengths preferred; serials up to 1000 words per installment; plays 1200. Cartoon ideas; short stories, \$50 min.; serials, \$100-\$300, non-fiction, 2c up. Don Sharkey. Acc.

**Young People**, The, (Augustana Book Concern) Rock Island, Ill. (W) Articles and short stories to 3000, serials, 6-8 chapters. Christian ideals for children 12-20; photos. Low rates, payment monthly. Submit mss. to Rev. Emory Johnson, 317 W. Broadway, Little Falls, Minn.

**Young People's Friend**, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1000-2500; serials 8 to 15 chapters; verse 3 to 8 stanzas. Ida Byrd Rowe. \$3 per M. Pub. (sample copy, 3c.)

**Young People's Standard** (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Short stories up to 2500, articles up to 1200; verse up to 15 lines; fillers. Margaret R. Cutting. \$3.75 per M., verse 10c line. Acc.

**Youth's Comrade**, The, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls, teen ages. Short stories 2500; articles, 800-1000; serials, verse, art work, religious and out-of-door subjects. Miss Edith Lantz. \$3.75 per M., Acc.

**Youths Story Paper** (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis, 1000-2000, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones.

## JUNIOR AGE (9 to 12)

### Boys and Girls

**Boys and Girls**, (The Otterbein Press) Dayton 2, Ohio. (W-1 yr.) Junior, 9 to 11. Short stories of character building value, historical, informational nature, under 500; verse; photos. Low rates. Acc.

**Boys' and Girls' Comrade**, (Gospel Trumpet Co.) 5th and Chestnut, Anderson, Ind. (W) Ages 9 to 15. Stories of character building or religious value 1000 to 2000; serials 5 to 10 chapters; verse 2 to 6 stanzas. Ida Byrd Rowe. \$3 per M. Photos 50c to \$2. Pub. (sample copy, 3c.)

**Catholic Student**, The, 25 Groveland Ter., Minneapolis 5, Minn. (M-except July-Aug.) Adventure, sports, mystery, school, historical stories, 1200-1500, of interest to girls and boys 8-10; illustrated articles, 500-1000, with preference for hobby articles. H. W. Sandberg. 1/2c up. Acc.

**Children's Friend** (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Articles, stories for ages 7-12, religious note liked; photos to illustrate, 1600. Gerald R. Giving. \$4 per M, 10th of month after Acc.

**Explorer**, The, (United Church Publications) 299 Queen St., Toronto, Canada. (W) Boys and girls 9 to 11. Short stories, serials, verse. Agnes Swinerton. 1/2c. Acc.

**Juniors**, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3. (W) Boys and girls 9-12. Short stories, Christian point of view, boy and girl characters, 500-2000; serials 4-8 chapters, under 2300 words each. Educational articles 100 to 1000. Some poetry. Approx. \$4.50 per M. Acc.

**Junior Boys and Girls**, Christian Publications, Inc., 3rd and Reily Sts., Harrisburg, Pa. At present buys only stories, 1800-2000, with definite spiritual appeal to junior-age girls and boys; girl-and-boy characters preferred. Prompt reports. P. B. Christie, Ed.; C. E. Shuler, Assoc. Ed. Varying rates. Acc.

**Junior Catholic Messenger**, 132 N. Main St., Dayton 2, Ohio. (W) Boys and girls 3rd, 4th and 5th grade age. Short stories, simple vocabulary 800-1000, \$35; articles 300, serials up to 3200; short fillers, jokes, verse, 12 lines. James J. Pfaffm. Photos \$5. Acc.

**Junior Life** (Standard Pub. Co.) 20 E. Central Pkwy., Cincinnati 10, Ohio. (W) Boys and girls 9 to 12. Wholesome short stories 1200 and 1800; illustrated hobby and handicraft articles 200-300.

**Junior World**, (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W) Children 9 to 12. Short stories up to 1500. Serials 8 to 12 1500-word chapters; poems up to 20 lines; illustrated informative articles (state source) 100 to 1000. Hazel A. Lewis. \$3 to \$4 per M. Acc.

**Olive Leaf**, (Augustana Book Concern) Rock Island, Ill. (W) Boys and girls, 8 to 11. Religious, adventure short stories 6-9; articles 500; verse 8 to 12 lines. Submit mss. to Mrs. Ruth Benson, 301 S. 12th St., Centerville, Ia. 1/4c. Acc.

**Our Boys and Girls**, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; photos. Low rates. Acc.

**Our Boys and Girls**, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; photos. Low rates. Acc.

**Sentinel**, The, (Baptist Sunday School Board) 161 8th Ave., N., Nashville 3, Tenn. Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse, 4-16 lines. Novella Dillard Preston. 1/2c. Acc.

**Trails for Juniors**, (Methodist Pub. House) 810 Broadway, Nashville 2, Tenn. Material to interest children 9 to 12; short stories 1500-1800. Marion Armstrong.

**What to Do**, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Stories for boys and girls 9 to 12, to 1500; things to do; games; tricks. 1c up.

**Young Crusader**, The, 1730 Chicago Ave., Evanston, Ill. (M-50) W.C.T.U. Children's paper. Short stories up to 1000. M. R. Powell. 1/2c Acc. Verse, no payment.

**Young Israel Viewpoint**, (Kedem Pub. Co.) 3 W. 16th St., New York 11. Feature articles with authoritative background of general Jewish interest, 700-2000; poetry with Jewish angle and articles. Moses H. Hoening. 1/2-3/4c, Pub.

**Youth's Story Paper** (American Sunday-School Union), 1816 Chestnut St., Philadelphia 3. Short stories having a very definite Biblical and evangelical background and emphasis; to 1500, for late primary age, junior, and intermediate age Sunday-School pupils; limited number of illustrated features bought after querying; verse, 4-6 stanzas, with a specific spiritual note. William J. Jones. 1/2c, verse 50c stanza.

#### TINY TOT AGE (4 to 9)

(Boy and Girl)

**Children's Friend**, The, (Primary Association) 66-40 Bishops Bldg., Salt Lake City. (M-20) A monthly for boys and girls 4-12. Outstanding seasonal outdoor adventure and wholesome action stories, conforming to Christian ideals, 800-2500; short articles on the arts, specifically for children, 400-1000; some poetry, 1/2c, prose; 12 1/2c line for verse, Acc.

**Dew Drops**, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Children 6 to 8. Short stories under 1000; puzzles, games, poems, and very short articles. 1c up, Acc.

**Little Folks** (Augsburg Pub. House—Lutheran), 425 S. 4th St., Minneapolis 15, Minn. (W) Stories up to 400-450; moral, religious notes, ages 5-8; verse. Gerald R. Givng. \$4 per M, 10th of month after Acc.

**Our Children**, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. Low rates, Acc.

**Our Little Messenger**, 132 N. Main St., Dayton, Ohio. (W) Main St., Dayton, Ohio. (W) During school year Short stories, 350-400, for 6-7-yr.-olds. Miss Pauline Schedt, 434 W. 120th St., New York. Good rates. Acc., depending on merit of story.

**Pictures and Stories** (Methodist Pub. House), 810 Broadway, Nashville 2, Tenn. Material to interest children 6 to 8; short stories 600-1000. Marrie Lula Cooper.

**Stories for Children**, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short stories 300-500; nature, religious verse; photos of nature, children. Ida Byrd Rowe. \$3 per M, Pub. (Sample copy, 3c.)

**Stories for Primary Children**, (Presbyterian Bd of Christian Ed. 930 Witherspoon Bldg., Philadelphia 7, (W) Children, 6 to 8. Character-building and spiritual short stories 500-800. Stories of world friendship and of Bible times. Things to make and do. Elizabeth M. Cornelius. 1/2c, poems under 16 lines, 10c a line, Acc.

**Story Hour**, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Material for small children. Agnes Swinerton, \$2 story, any length, from 300.

**Storyland** (Christian Bd. of Pub.) 2700 Pine Blvd., St. Louis 3, Mo. (W-60c yr.) Children under 9. Short stories 300-1000; poems up to 20 lines; handicraft articles 300-500, drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. \$3 to \$4 per M, Acc.

**Storytime**, (Baptist Sunday School Bd.) 161 8th Ave., N., Nashville 3, Tenn. (W) Children 6 to 8. Short stories 400-700; articles and suggestions for playthings children can make, 100-300; verse. Agnes Kennedy Holmes. 1/2c Acc.

**Story World**, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia 3, (W-2) Children under 9; short stories 500-700; simple illustrated story articles up to 400; short verse. Approx. \$4.50 per M, Acc.



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# LITERARY MARKET TIPS

Our New York correspondent writes: "*The Florida Greyhound* will appear on the newsstands of Florida in December or January, and will soon be followed by *Hoof Beats and Heart Throbs*, a magazine devoted to thoroughbred horseracing. Editor and publisher is Wally Wood, P. O. Box 647, St. Petersburg, Fla., who will be in the market for fact articles, fiction, vignettes, action pictures and cartoons. No material over 2000 words, with minimum of 1½ cents a word and a flat rate of \$20 for 1000-word vignettes, and from \$3 to \$5 for cartoons and pictures. . . . Detective book sales picked up a bit in November. Pulp magazines also show a climb. All this keeps in step with the opening paper market. . . . If a pulp writer should visit New York and call on all editors in the Western and detective fields, he would get the same response: 'Of course, we are wide open for stories. No outstanding story ever gets rejected for lack of spot.' Craftsmanship is still king in the pulps. There are no inside angles at all. Pulp story editors have all learned that the proof of circulation is where purchases of stories have been made on the basis of *fiction*, not favors. . . . Fawcett's now occupies nearly all the 22-story building at 67 W. 44th St., making it the biggest magazine publishing space in New York City. *Today's Woman* can now be listed among the big women's-slicks. Credit goes to William C. Lengel who was right-hand man for Ray Long on *Cosmopolitan* for 18 years. . . . Daisy Bacon, editor of *Detective Story*, is more interested in novelettes than shorts. Mike Tilden of *Popular's* Western magazines and *Detective Tales*, is open for all lengths. When Mike reads a Western story it is considered for *Star Western*, *Big Book Western*, *Dime Western*, *Ace-High Western*, *New Western* and *44 Western*. He also edits *Dime Mystery Magazine*. Pulp writers should make a list of magazines handled by different editors in all companies, so as to save postage on duplicate markets, except those who let their agents do the worrying. . . . *Redbook* and *Blue Book*, both published by McCall Company, hold manuscripts much longer than other editorial offices. *Saturday Evening Post* and *Collier's* are still tops on promptness. Authors are advised not to feel hurt when they receive a manuscript back from the *American Magazine* without a rejection slip. Such a habit with the *American* would make the great John M. Siddall turn over in his grave. When John edited the *American*, he went out of his way to spare an author's feelings."

*Highlights for Children*, Honesdale, Pa., is using fewer stories for children 2 to 12, and more things to do. Dr. Garry Cleveland Myers, editor, wrote us some time ago that, much as he would like to pay on acceptance for all material, he finds it necessary to pay within about 15 days following publication. "I want you to know," he said, "that I am trying to be very considerate of all who send in manuscripts, particularly those who are obviously novices in the field. I would like very much to be instrumental in encouraging more young people to write and I give as much attention to the articles by unknown authors as to those whose names I recognize. . . . We are going forward with fine progress and are really a growing concern. We know we have a future and we dream of setting some good standards in the early juvenile field." *Highlights* pay liberally for material.

*Outdoor Sportsman*, 109 Commerce St., Little Rock,

Ark., a monthly edited by Gus Albright, Jr., pays 1 cent a word on publication for illustrated out-of-door short stories. All supplementary rights are released to the author.

*Horn Book*, 248 Boylston St., Boston, Mass., a bi-monthly edited by Bertha E. Mahoney, pays 1 cent a word on publication for articles on juvenile authors and illustrators. Supplementary rights are released to the author.

*Ace Sport* is a new publication of Ace Magazines, 23 W. 47th St., New York 19. A bi-monthly, it uses dramatic short sport stories up to 5000 words, novelettes to 12,000. Maurice J. Phillips is editor. Payment is on acceptance at 1 cent a word.

*The Modern Millwheel*, published by General Mills, Inc., 400 2nd Ave., S. Minneapolis 1, is no longer interested in jokes, skits, and epigrams, but is buying only cartoons which pertain to the flour milling business or business in general.

*Bottling Industry*, 33 W. 42nd St., New York 18, a bi-weekly, uses specific information on activities of carbonated beverage and soft drink syrup producers. Jack Wax is managing editor.

*Floor Craft*, 1800 E. National Ave., Brazil, Indiana, a monthly published by the Continental College of Floor Efficiency, has a rather extensive list of freelance writers in all parts of the country, upon whom it draws for special articles regarding the maintenance of large floor areas, but inasmuch as this list is constantly becoming obsolete, Editor D. E. Smalley would like to add new names, principally of writers in large cities. "It is not advisable for a writer to prepare an article without first writing us for instructions," states Mr. Smalley. "We pay ½ cent a word upon acceptance and up to \$5 for professional photographs. We can seldom use kodak pictures." *Floorcraft* has a circulation of 20,000, almost entirely to owners or managers of large buildings. "We are not interested in articles slanted for the household," Mr. Smalley warns. "We use a little short verse with a serious inspirational motif, but we do not pay for verse."

WRITERS I MEET . . . . . By Townsend





*Daily Pacific Builder*, 465 10th St., San Francisco 3, a daily newspaper serving the construction industry of the West, is in the market for activities of builder exchanges, architect and engineer groups, contractors' associations, etc.; also, news of new structures both industrial and residential (over \$15,000 value), public projects, such as waterworks, sewers, streetwork, etc. . . . "In reporting on a construction project, the correspondent should give location, name and address of owner, name and address of architect or engineer, brief description of the job and estimated value; also dope on the preliminary actions taken, such as public meetings, etc. . . . "We are prepared to pay good rates and of course will consider the value of the story or report rather than the word count because a brief description of the project often serves our purpose," says G. E. McGavran, manager-editor. "In some territories on the Pacific Coast we will be interested in selecting regular correspondents on a guaranteed monthly salary basis. Anyone interested in the offer may have sample copies of our paper in order to better understand our needs."

*Whisper*, a bi-monthly published by Harrison Publications, 201 W. 52nd St., New York 19, is in the market for sensational, true-fact articles of the tabloid type. "We want things like the Overell Case, the Satira Story, reefer raids, playboy parties, etc.," states L. Sanders, associate editor. "In other words, we're looking for typically tabloid material. But the yarn must be concise, hard-hitting, and, if possible, we'd like a good news twist in the lead. Such articles needn't be over 1000 words, and we'd prefer them between 750 and 1000. . . . Famous sensational cases of yesterday, such as the Thaw affair (that's only an example; we already have it), the Massey case, the Earl Carroll story with Joyce Hawley; that kind of thing is especially sought. We'd also like some colorful tribal custom stuff such as the *American Weekly* and *New York Mirror* run. . . . We pay \$50 on acceptance. Photo will receive extra payment. Everything submitted will receive prompt attention and quick decision."

*Quest* and *Pilot*, boys' and girls' publications of the Lutheran Publishing House, 1228 Spruce St., Philadelphia, have both been discontinued.

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## PRIZE CONTESTS

Whittlesey House, a division of the McGraw Hill Book Co., Inc., 330 W. 42nd St., New York 18, announces the Second Biennial Prize Contest for books on scientific subjects written for the layman under the sponsorship of Whittlesey House and *Science Illustrated*. The new contest opens on Dec. 1, 1947, and closes Nov. 1, 1948. The first prize will be \$3500, second \$1000, and third \$500. In addition to the outright awards \$1000 will be advanced against royalties on all manuscripts accepted for publication, including the three prize winners. Also, all manuscripts accepted for book publication will be reviewed by the editors of *Science Illustrated* for possible reprint at the magazine's usual rates. . . . The purpose of the contest is to encourage competent authors to write on scientific subjects for the layman, and to aid them in undertakings that might otherwise be financially impossible. . . . Entries must consist of 15,000 words from the body of the book, together with an outline of the complete project. The book may be a biography or autobiography of a scientist, or a book of general interest dealing with the rise and application of a new development in a particular field of science. The slant must be to the layman, with all technical terms adequately explained. . . . Entry blanks can be obtained from and manuscripts should be submitted to Beulah Harris, Science Editor, Whittlesey House, at the above address.

The Burma-Vita Co., 2318 Chestnut Ave., Minneapolis 5, will purchase at least 20 jingles at \$100 each from jingles entered in the 1948 famous Road-signs Contest. No jingles submitted will be returned. Each contestant may submit as many jingles as he desires, but each five jingles or less must be accompanied, this year, by a front panel of any size Burma-Shave carton. All entries must be in the hands of the Burma-Vita Co. February 29, 1948. Selections will be made from jingles covering the following classifications: Safety While Driving; Humorous, Novel, or Clever; Brushless Cream; Economy; For Tough Beards and Tender Skin; Discourage Substitution.

□ □ □

*Junior Miss*, a quarterly, and *Miss America*, a monthly, published at 350 5th Ave., New York, use wholesome stories for teen-age girls—romance, adventure, humor (light psychological)—from 2200 to 2500 words. Payment is on acceptance at 2 cents a word. Stan Lee edits both publications.

*Polly Pigtales*, 52 Vanderbilt Ave., New York 17, is now being edited by Jean M. Press. Aimed at girls 8 to 12 years old, the monthly uses short stories, 4-part serials, and articles on school problems, home, pets, and any of the myriad interests of girls of this age. Fillers, cartoons, jokes, and photos are also used. Payment is on acceptance at 3 cents a word. Arrangements for release of rights will be made on request.

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*The Author & Journalist*

*Personal Liberty Magazine*, Box 235, 207 E. 84th St., New York 28, Carlson Wade, editor, a new magazine 100% opposed to Communism-Fascism, is in need of short articles and columns, bearing out the theory that every individual, being a human being, possesses the divine right to live in a way he chooses so long as it does not interfere with the rights of others. "The magazine," declares Editor Wade, "will be patriotic in that it will defend the rights of the individual as outlined in the Bill of Rights in our Constitution, and it will be educational in that it will endeavor to lead people to realize that their rights are being taken away from them; slowly in some cases, but surely in all. . . . We desire regular correspondents in all sections of the U. S., book reviews, various columnists who may write us monthly. Although we do offer the writer a chance to have his work published, in the magazine's present embryonic stage, payment cannot be made just yet."

National Script Service, 927 David Stott Bldg., Detroit 26, Mich., is in the market for radio scripts of all kinds. "We supply scripts to schools, colleges, community drama groups and radio stations and are looking for high quality," writes David Lebenbom, associate editor. "Payment is on a royalty basis, and we report within two or three weeks. . . . We suggest that writers send any material that they have on hand at once and request our requirement sheet for more detailed information for their future guidance."

The Department of Drama of the University of Texas again plans to produce an original play by a playwright off the campus, and will be interested in receiving any scripts their writers think may be worthy of production. The successful playwright will be granted an honorarium large enough to pay his travel to Austin and his living expenses during the period of rehearsals. All scripts must be in the hands of E. P. Conkle, Professor of Drama, University of Texas, Austin 12, by April 15, 1948, with the production date set for April 28-May 1. No musicals and no one-acts can be considered.

*Household*, 912 Kansas Ave., Topeka, Kans., occasionally uses light essays. Nelson Antrim Crawford is editor. Payment is made at 2 cents up.

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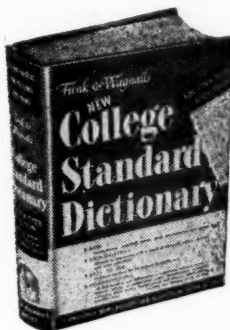
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### MOSTLY PERSONAL

(Continued from Page 3)

When he came to his last hours last January, and I assured him over and over not to worry about anything—that I'd take care of everything, I never thought of the hardware association. Back in my mind I had known I could—probably—handle the *A. & J.* I knew I could take care of our *Boulder Daily Doings* and run Bartlett Service (if I had time for it), but the hardware association—oh, that was different. That was a man's job, handling an association of 350 hardware and implement dealers.

Yet, when the Board of Directors met, and I volunteered to carry on till they could get a new secretary, they insisted that I fulfill John's term of office which had begun just three days before he was stricken; and I, caught on the crest of a high wave of determination to carry on for John, consented.

Now the year is drawing to a close. It has been a highly successful year, with more new members added than ever before in a like period, and with the biggest annual issue of the *Mountain Hardware and Implement Dealer* the Association has ever had (70 pages) now on the press. The speakers are engaged for the convention the middle of January, the Mayor of Denver, and the Governor of Colorado have promised to attend, the program is completely arranged.

It will be terribly hard to go to the convention without John—and on the anniversary of the day he was taken ill—but I shall go feeling that I am John's hands, that I have carried his work to a successful conclusion—and going thus, I shall be happy.

Strange into what paths the ability to write can lead one!

▲ ▲ ▲

A word for Mortimer's admirers. (To new readers: Mortimer is the man-of-the-house-and-office these days: Mortimer is my cat.) "Cats," says Margaret Cooper Gay in her delightful book "How to Live with a Cat," like people who wear flower scents. Mortimer is more discriminating: he prefers the actual flowers. Recently I found him playing with a red carnation in John's easy chair. He had climbed onto the mantle, taken the flower from the vase by John's picture, and carried it to the chair to enjoy.

▲ ▲ ▲

Our February issue will be our Annual Forecast Number. We forecast it will be a valuable issue!

□ □ □

*The Young Crusader*, 1730 Chicago Ave., Evanston, Ill., is now edited by Millie R. Powell.

### PRIZE CHECKS MAILED!

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## INCOME TAX ON ROYALTIES

WHENEVER anyone, writer or otherwise, reads of the big sales an author may have made on a successful book, his first reaction is, "But think of his income tax!"

True, royalties are taxable, and the successful author will have plenty to pay, but not so much as might at first be thought. Prentice Hall's "Lawyer's Weekly Letter," in a September issue, gives the facts on such taxes, which we reproduce here for the benefit of book authors.

If work on the novel is over a long period, there is a special provision in the tax law to help keep taxes down. The special provision 107 (b) IRC applies in these circumstances:

(a) The work covers a period of at least 36 calendar months from beginning to end, and

(b) Royalties received in the taxable year are at least 80% of the total of all royalties received (except for those received more than 12 months after taxable year's end), and

(c) The royalties come from a literary, musical, or artistic composition, or from an invention. (So, if instead of "the great American novel," you spent years on the proverbial "better mouse trap," the section helps you too.)

Suppose you began work on a book early in April, 1943, and finished it late in January, 1947. Later in 1947, you get \$12,000 royalties; you expect only \$500 more in 1948. To figure the tax you go through these steps:

*First:* Figure what your 1947 tax would be (a) by including the \$12,000 royalties in your 1947 income, and (b) by excluding them. Let's say the difference is \$5000.

*Second:* Figure what extra taxes you would have paid if you had received the \$12,000 royalties at the rate of \$333.33 a month over the last 36 months you worked on the book, that is, from February 1, 1944, to January 31, 1947. Let's say that these extra taxes will all add up to \$2000.

Since the \$2000 under the second computation is less than the \$5000 under the first computation, your 1947 tax on the \$12,000 royalties is limited to \$2000.

Here are some special points to bear in mind:

(1) In counting months, use calendar months. Count periods of longer than half a month as a full month. Disregard shorter periods.

(2) Suppose you start a second work before finishing the first, and take advantage of § 107(b) in figuring the tax on a lump sum payment on the first work. If you want to use § 107(b) in figuring your tax on a lump sum payment on the second work, you include the apportionable part of both lump sums in the calendar months when both works were going forward.

(3) The lump sum payment can be spread over only 36 calendar months. If the payment is made when or after the work was completed, the spread is over the last 36 months during which the work was going forward.

(4) If the payment is received while the work is going on, the spread is made over (1) the months in the year of payment that precede the date of completion (include the month of completion if the date of completion is later than the 15th), and (2) the months during which the work was going forward in earlier years (the total months used not to exceed 36.)

(5) Section 107(b) does not apply to any income from the work taxable as a long-term gain.

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## LAW FOR THE WRITER

(Continued from Page 13)

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*True Story Magazine* has changed its book-lengths  
from 13,000 to 12,000, and its 2-part serials maximum  
from 9000 to 10,000. Price range is: surprise-ending  
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*Seventeen*, 11 W. 42nd St., New York 18, wants  
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monthly for children 4 to 9 years of age, wants  
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*Industry and Welding*, Industrial Publishing Co.,  
1240 Ontario St., Cleveland 13, a free-distribution  
monthly, pays 2 cents a word on publication for  
practical information, new applications, etc., for per-  
sonnel in charge of arc, oxy-acetylene and resistance  
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*Today's Woman*, a Fawcett Publication, has moved  
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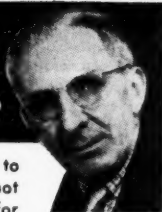
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